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CONTENTS.

EDITORIAL: PAGE

Thirty-third Annual Convention of the American Institute of Architects — The Corner-stone Laying of the Federal Building at Chicago — Arrogance Displayed by Trades-union Representatives. 17

A TALL CHIMNEY:
By Frederick Baumann, Architect 18

THE BURYING-GROUND BEAUTIFUL:
By H. A. Caparn, Landscape Architect 20

ILLINOIS CHAPTER MEDAL COMPETITION 21

AN INDUSTRIAL ART SCHOOL 21

ANNUAL EXHIBITION OF THE T-SQUARE CLUB OF PHILADELPHIA 21

PAINTS IN ARCHITECTURE—IX 22

THIRTY-THIRD ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS 22

ASSOCIATION NOTES:
Chicago Chapter, A. I A. — Detroit Chapter, A. I. A. — Chicago Architects' Business Association — New York Chapter, A. I. A. — Chicago Architectural Club — Brooklyn Chapter, A. I. A 22

NEW PUBLICATIONS:
Mechanical Draft — Details of Building Construction 23

MOSAICS 23

OUR ILLUSTRATIONS 24

LEGAL NOTES:
Certificates Signed — Pay for Plans — Architect's Acts Not Binding 24

OBITUARY:
Edward E. Scribner 24

INDEX TO ADVERTISEMENTS XI

WANTED—Back Numbers
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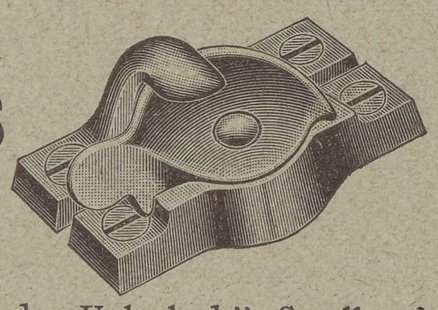

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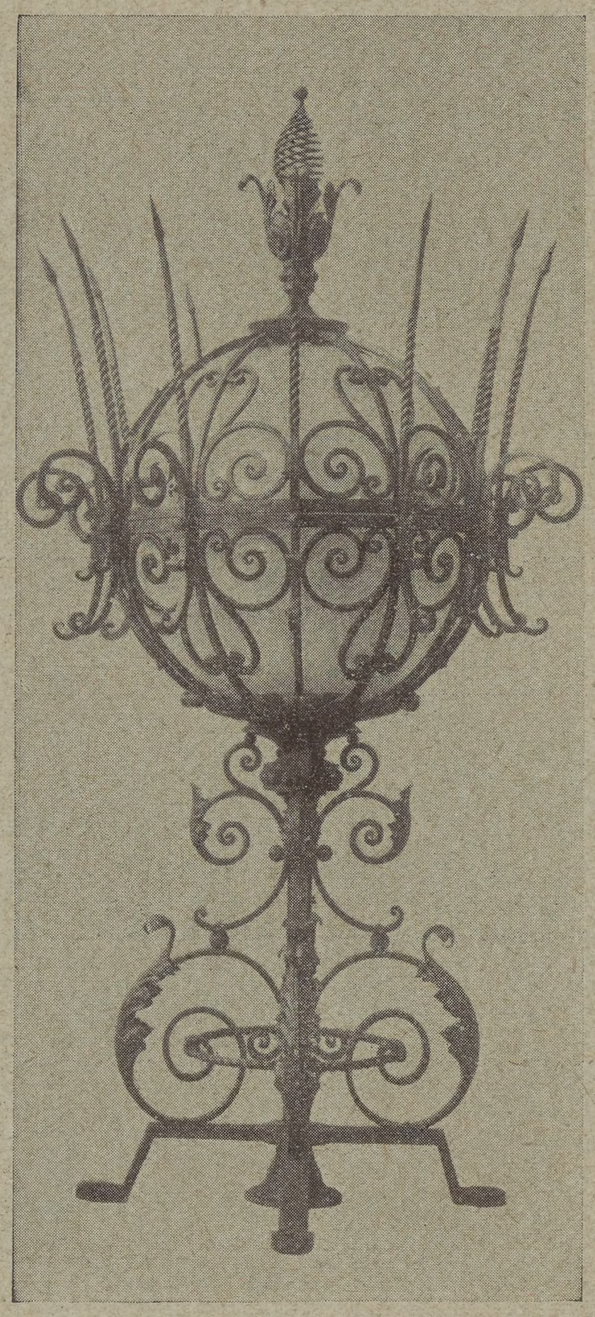

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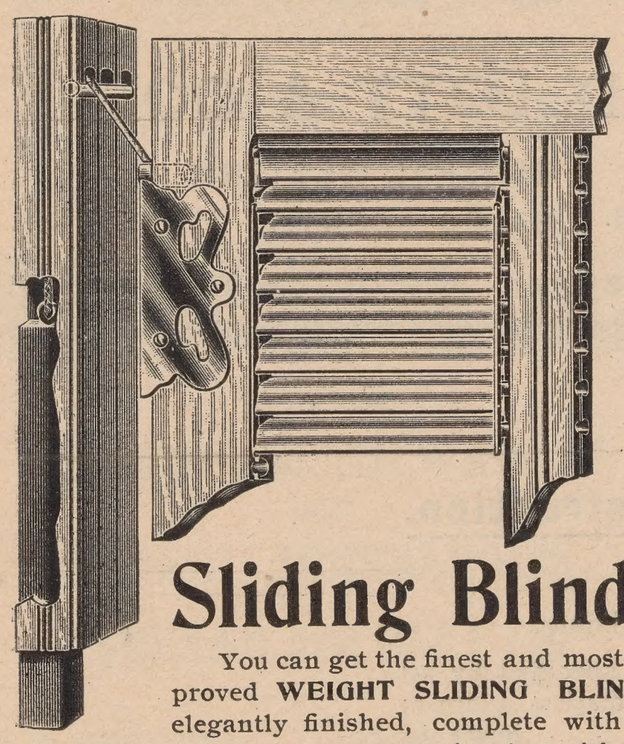

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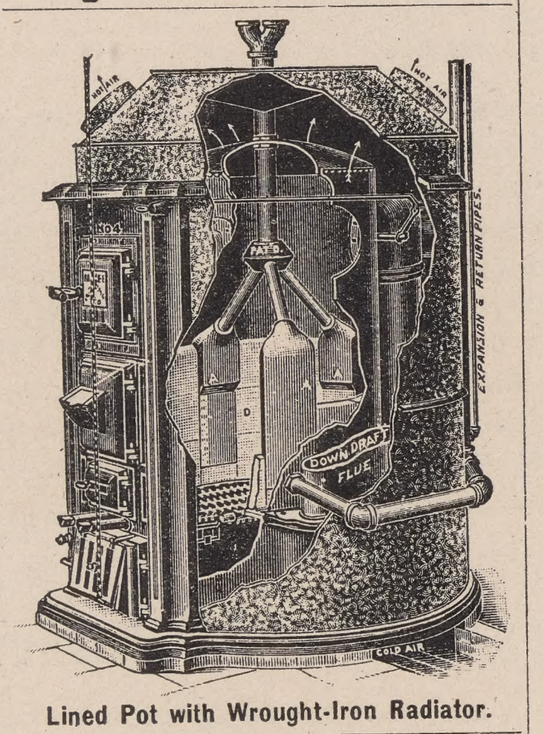

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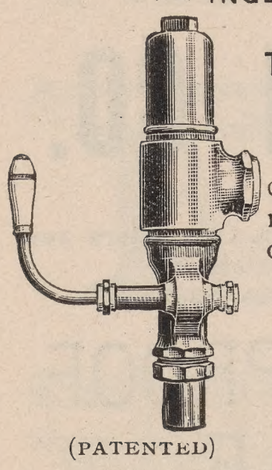

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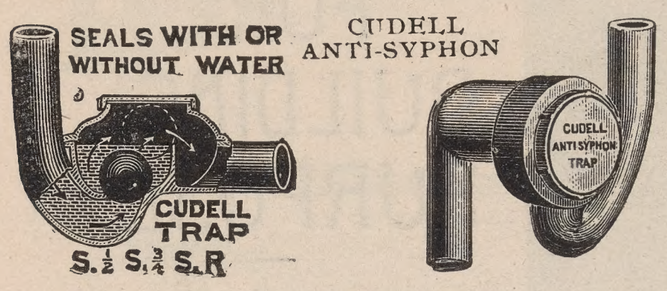

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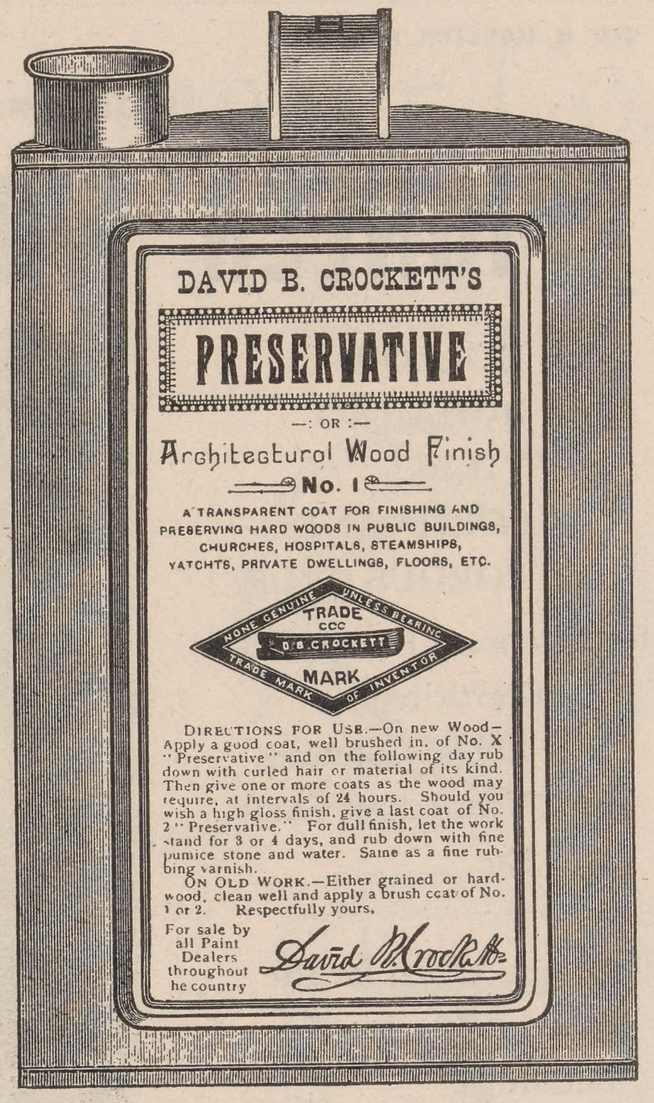
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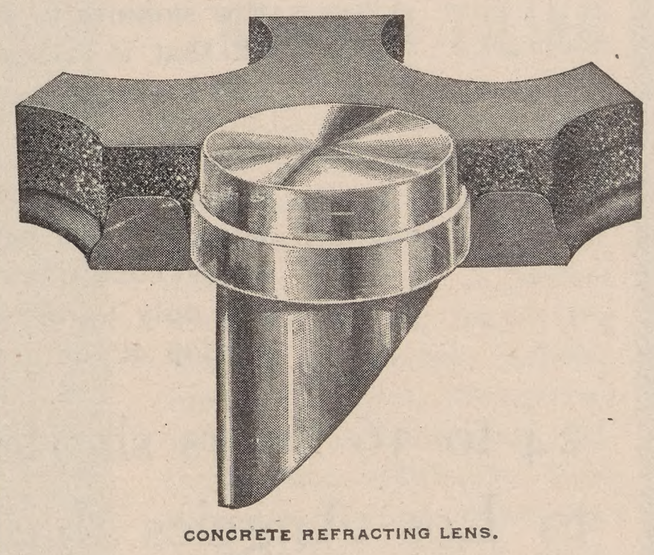

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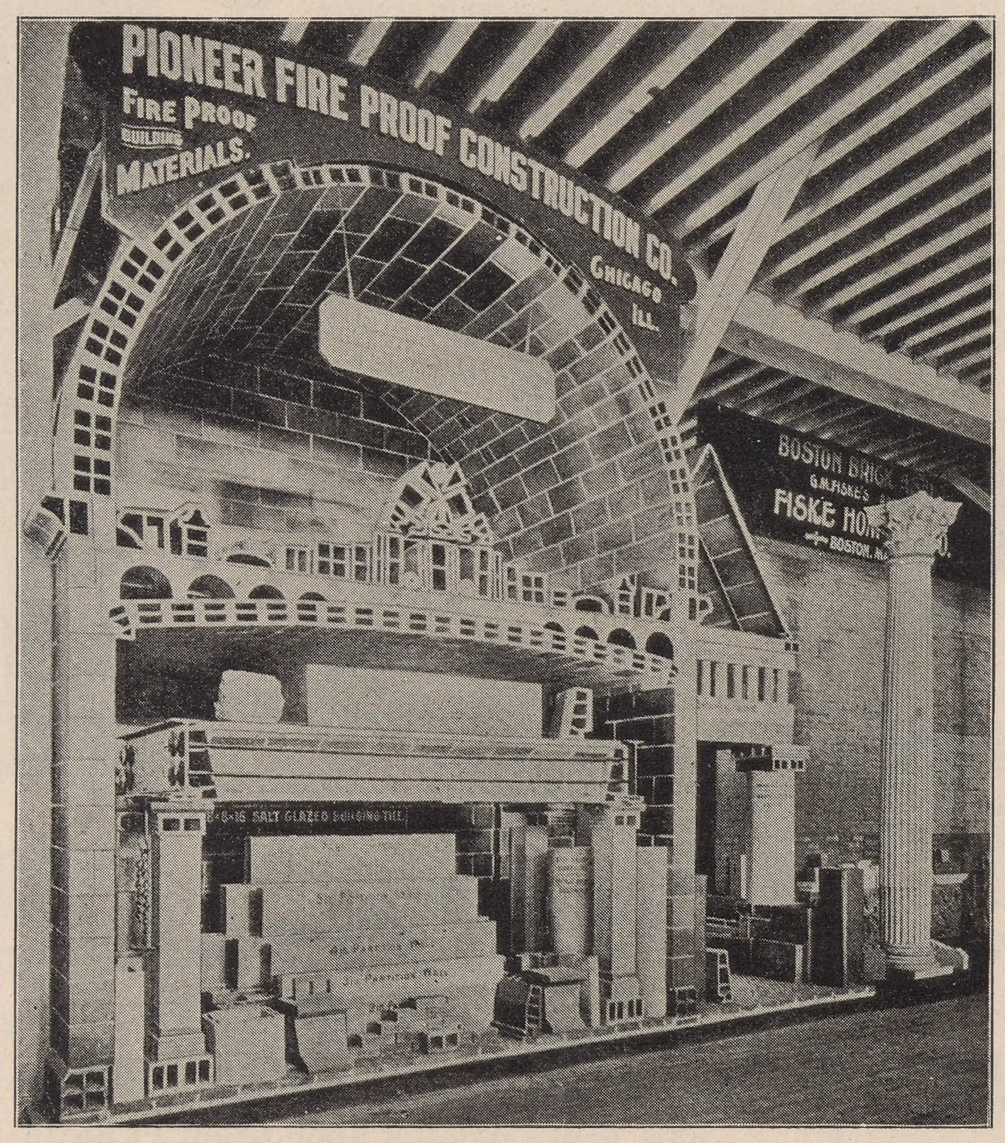

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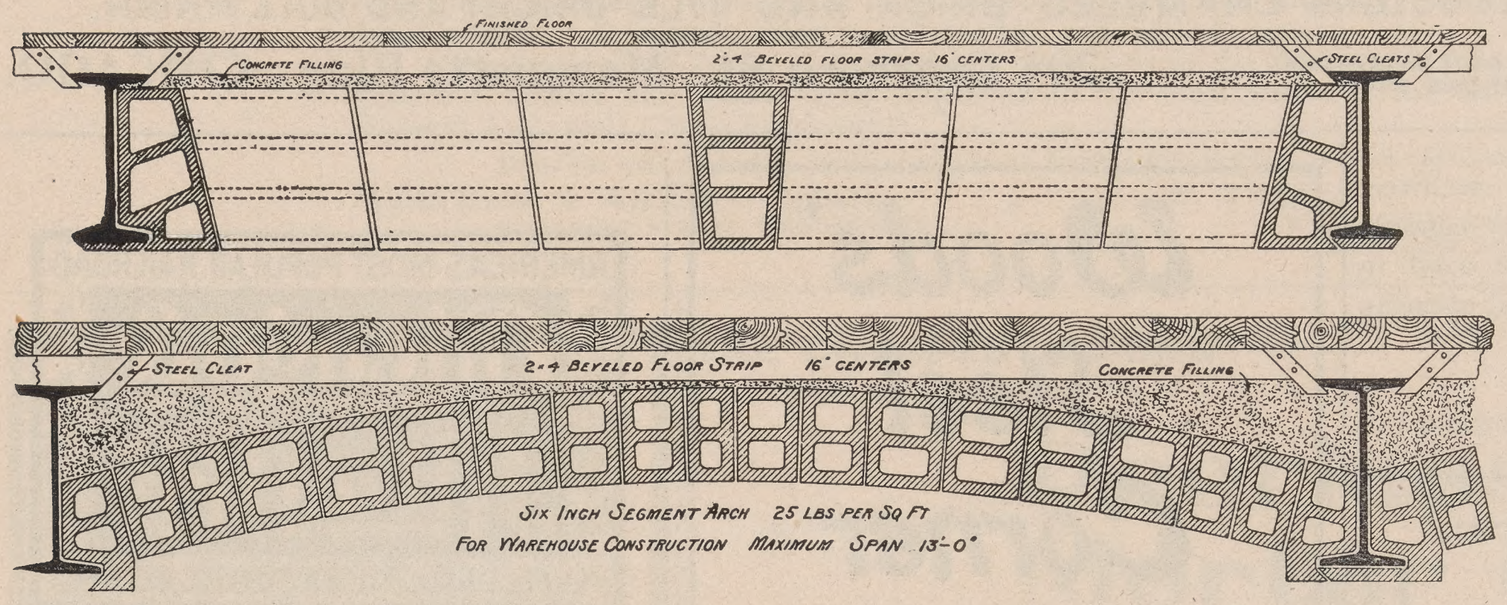
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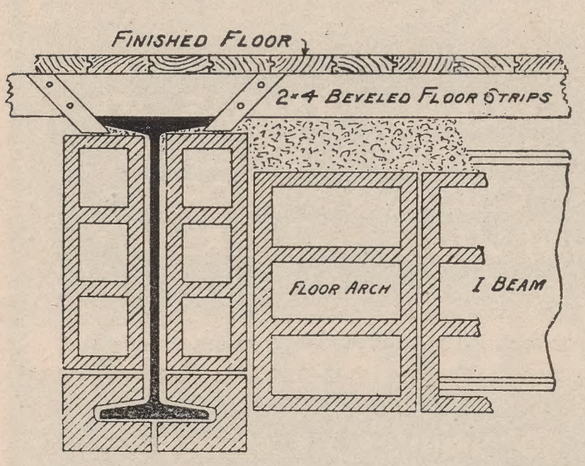

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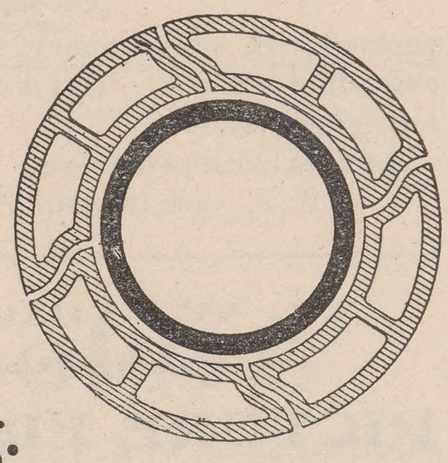

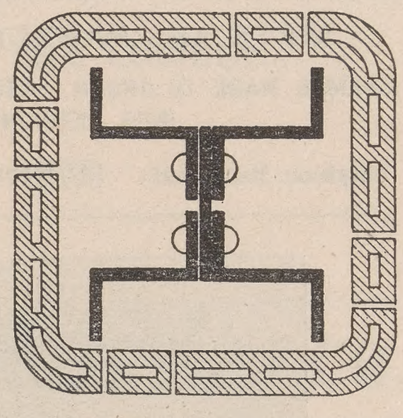

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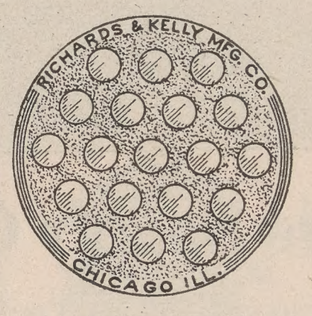

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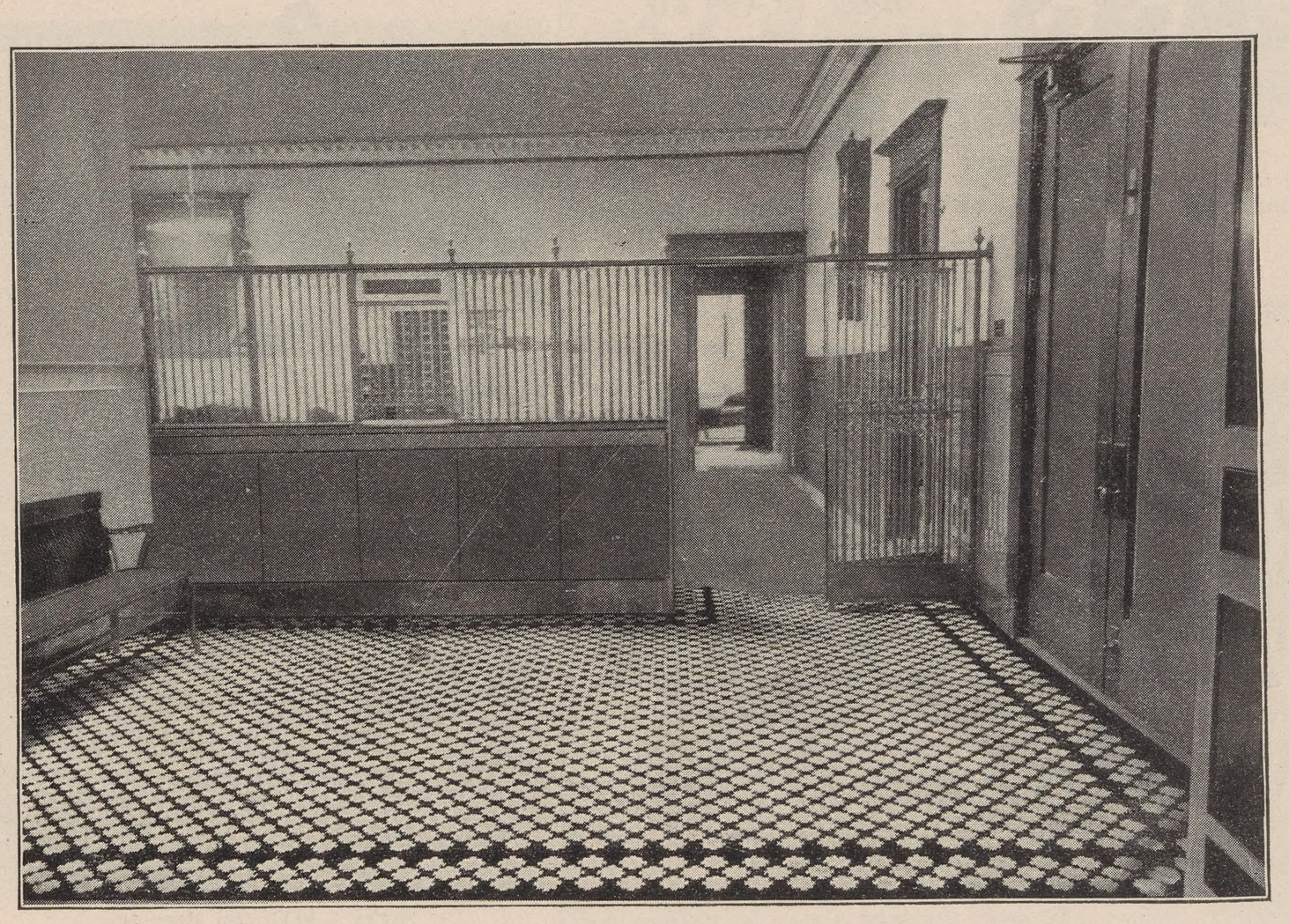

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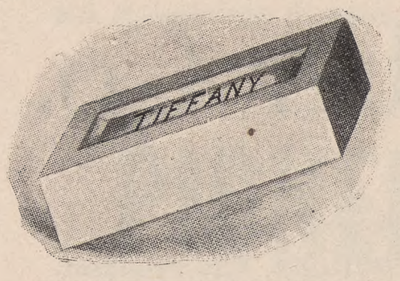

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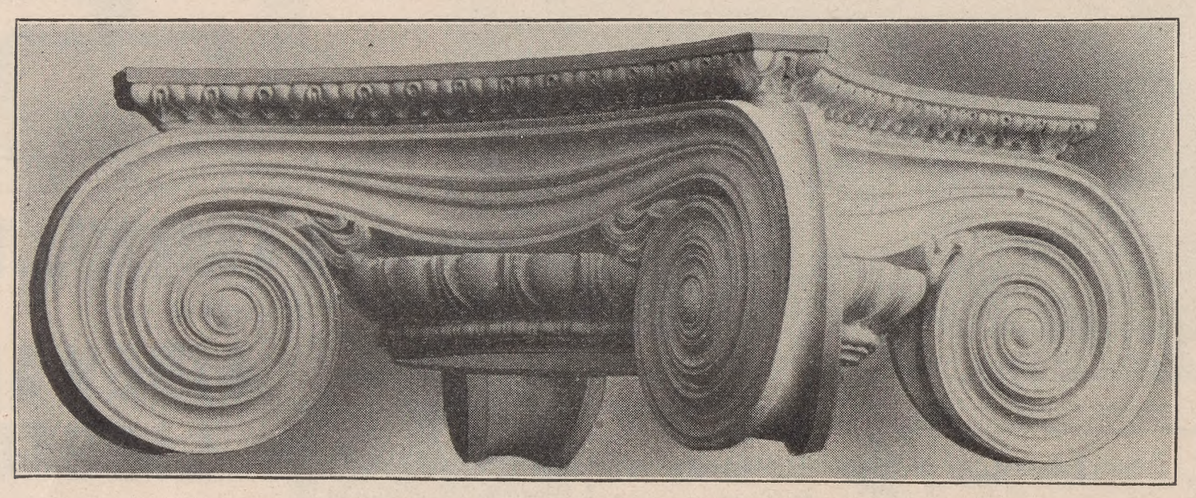

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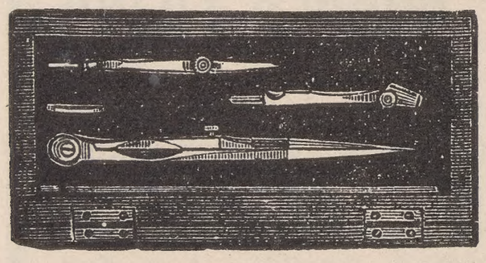

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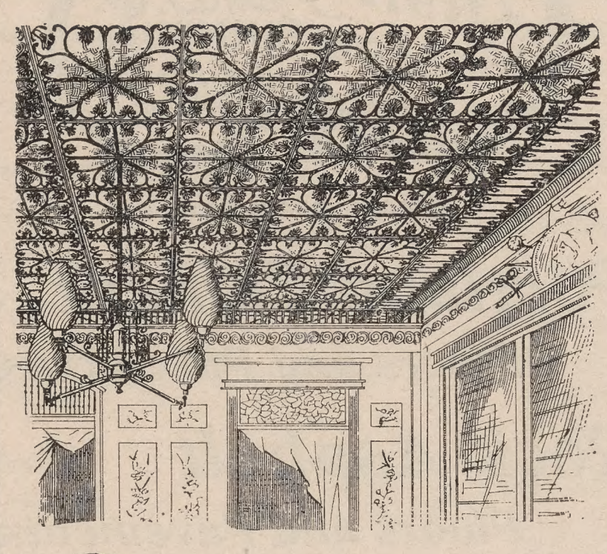

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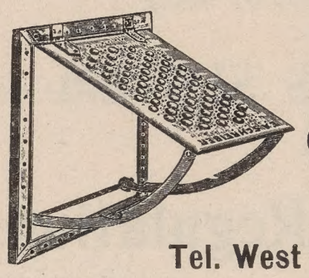

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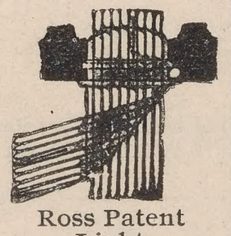

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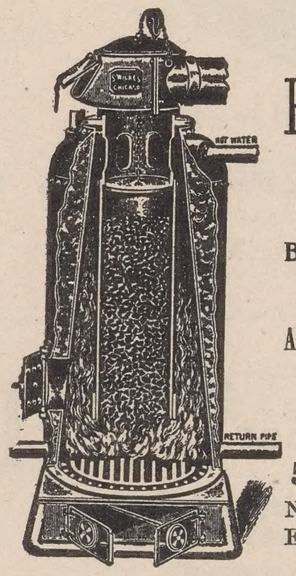

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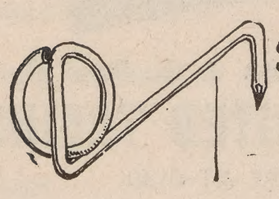

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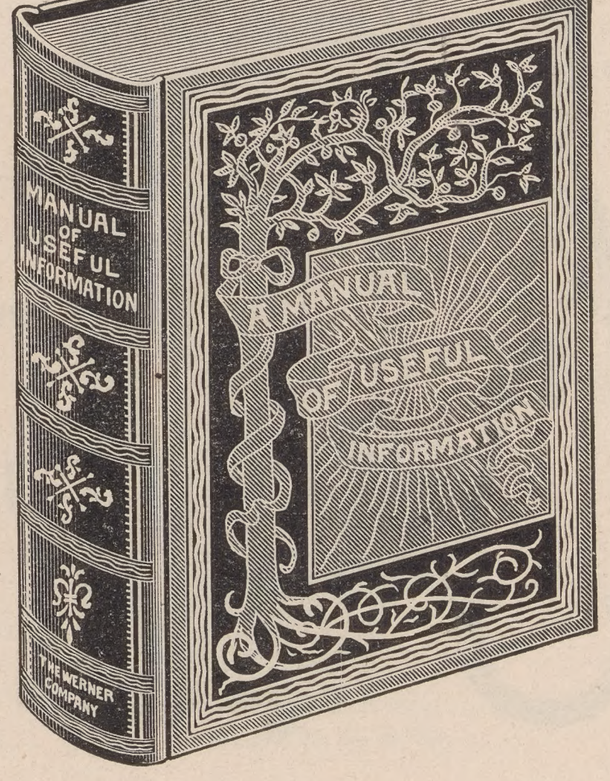

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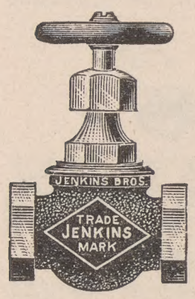

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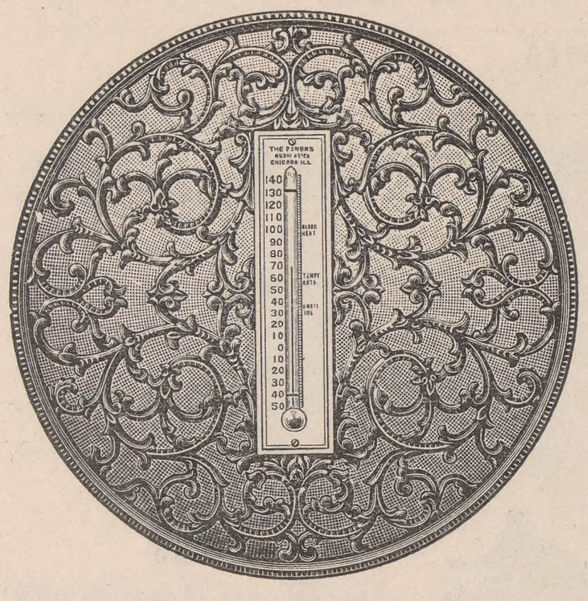

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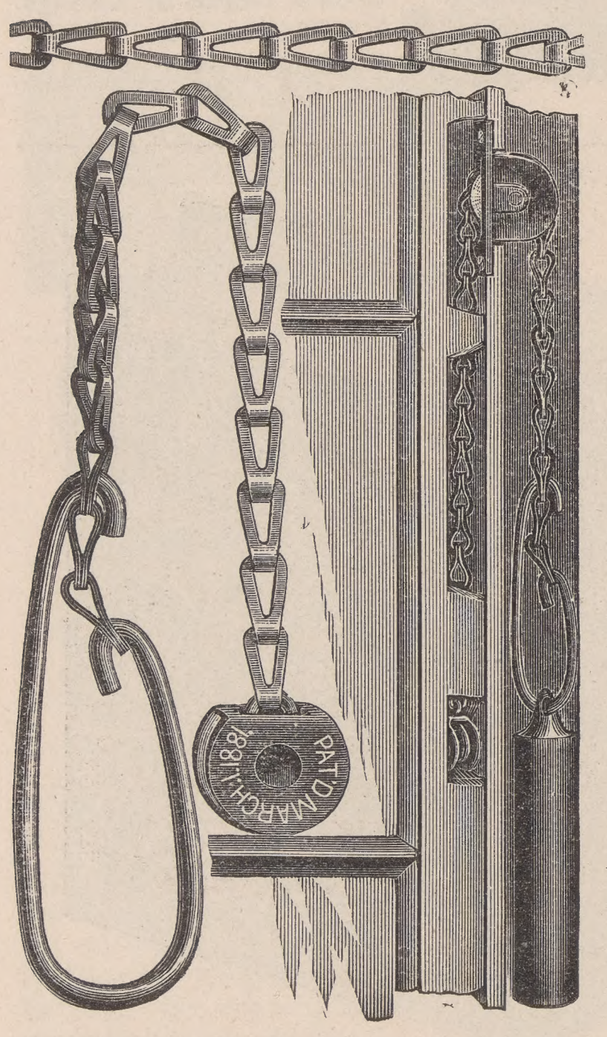

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INDEX TO ADVERTISEMENTS.

Architects' Directory. Page
Comstock, W. T..... IX

Architectural Books.
Inland Publishing Co..... II

Architectural Drawing.
Deane, E. Eldon..... III

Architectural Instruction.
Armour Institute..... XIII

Architectural Iron Works.
The Winslow Bros. Co..... II
American Sidewalk Light Co. IX

Architectural Journals.
Architecture and Building.. IX

Architectural Photographers.
Taylor, J. W..... II

Architectural Views.
Taylor, J. W..... II

Bicycles.
Imperial..... IV

Boats (Ducking).
W. H. Mullins..... XVI

Boiler Covering.
The Keasbey & Mattison Co. XII

Bricks (Pressed).
Tiffany Enameled Brick Co. VIII
Chicago Hydraulic Press Brick Co..... III
Findlay Hydraulic Press Brick Co..... III
Illinois Hydraulic Press Brick Co..... III
Kansas City Hydraulic Press Brick Co..... III
Northern Hydraulic Press Brick Co..... III
Omaha Hydraulic Press Brick Co..... III
St. Louis Hydraulic Press Brick Co..... III

Brick (Enameled).
Hydraulic Press Brick Co... III
Tiffany Enameled Brick Co. VIII

Brick (Ornamental).
Chicago Hydraulic Press Brick Co..... III
Findlay Hydraulic Press Brick Co..... III
Hydraulic Press Brick Co... III
Illinois Hydraulic Press Brick Co..... III
Kansas City Hydraulic Press Brick Co..... III
Northern Hydraulic Press Brick Co..... III
Omaha Hydraulic Press Brick Co..... III
Tiffany Enameled Brick Co. VIII

Builders' Hardware.
Orr & Lockett..... XVI
The Yale & Towne Mfg. Co. XVI
J. Bardsley..... X

Builders' Sundries.
Building Contracts..... XII
The Yale & Towne Mfg. Co. XVI
J. Bardsley..... X

Building Papers.
Cabot, Samuel..... III

Cements.
Meacham & Wright..... VIII
Thiele, E..... IX

Cement Coating. Page
Johnson Cement Coating Co. VIII

Concrete Construction.
Simpson Bros. Co..... X

Contracts.
Standard or Uniform..... XII

Cordage.
Samson Cordage Works.... XVI

Creosote Stains.
Cabot, Samuel..... III

Decorators Supplies.
Decorators Supply Co..... VIII

Door Checks.
J. Bardsley..... X

Drawing Material and Implements.
Abbott, A. H., & Co..... XII
Keuffel & Esser Co..... V
Manasse, I..... VIII

Electric Plants.
Gates & Randolph..... XVI
Westinghouse, Church, Kerr & Co..... IV
The Westinghouse Machine Co..... IV

Elevators.
The J. W. Reedy Elevator Co..... V

Engineers.
Westinghouse, Church, Kerr & Co..... IV
The Westinghouse Machine Co..... IV

Fireproofing.
Expanded Metal..... IV
Illinois Terra-Cotta Lumber Co..... VII
Pioneer Fireproof Construction Co..... VI

Fishing Rods.
Horton Mfg. Co..... IX

Foreign Views.
Inland Publishing Co.....

Gas Engines.
Westinghouse, Church, Kerr & Co..... IV
The Westinghouse Machine Co..... IV

Glass—Illuminating.
Luminous Prism Co..... XIV
Luxfer Prism Co..... XII

Glass—Bent.
Oriel Glass Co..... VIII

Half-Tone Engraving.
Inland Publishing Co..... XIV

Heating.
Buffalo Forge Co..... X
Lott, J. D., & Co..... IV

Heating and Ventilating Apparatus.
Buffalo Forge Co..... X

Hot-Water Heaters.
Ruud Mfg. Co.....
Wilks, S., Mfg. Co..... VIII

Ice and Refrigerating Machinery.
Westinghouse, Church, Kerr & Co..... IV
The Westinghouse Machine Co..... IV

Kitchen Cabinets. Page
Queen Kitchen Cabinet Co..

Locks.
The Yale & Towne Mfg. Co. XVIII

Mail Chutes.
Cutler Manufacturing Co... V

Mechanical Stokers.
Westinghouse, Church, Kerr & Co..... IV
The Westinghouse Machine Co..... IV

Metal Ceilings.
Berger Mfg. Co..... IX

Mortar Colors.
French, S. H., & Co..... IX

Moldings, Mirrors, Frames.
W. W. Abbott..... VIII

Paints, Oils and Varnishes.
Aquila Rich Co..... V
Edward Smith & Co..... XVI
Joseph Dixon Crucible Co.. X
New Jersey Zinc Co..... V

Pencils.
Joseph Dixon Crucible Co.. X

Perspectives.
Care INLAND ARCHITECT... IV

Photographic Materials.
Martin G. Good..... VIII

Photogravure Reproductions.
Inland Publishing Co..... IX

Plumbing Supplies.
Randolph & Clowes..... XII

Portland Cement.
Dyckerhoff..... IX
Saylor's Portland..... XIV

Printers.
The H. O. Shepard Co..... VII

Publishers.
The Werner Co..... IX

Railroads.
Big Four Route..... XV
Chicago & Alton..... VI
Chicago & North-Western R'y..... IX
Chicago, Burlington & Quincy..... IX
Chicago, Milwaukee & St. Paul..... IV
Grand Trunk Lines..... V
Illinois Central..... XIII
Monon and C. H. & D. Route VIII
Santa Fe Route..... VI
Wisconsin Central..... V

Reflectors.
Frink, I. P..... VIII

Roofers and Roofing Material.
Merchant & Co..... IV
Taylor, N. & G., Co..... III

Sanitary Appliances.
Cudell, F. E..... XVI
The Kenney Co..... V

Sash Cords and Chains.
Smith & Egge Mfg. Co..... XIV
Samson Cordage Works.... XVI

Sash Locks.
The W. & E. T. Fitch Co.... II

Sheathing and Deadening Quilt.
Cabot, Samuel..... III

Shingle Stain. Page
Cabot, Samuel..... III
Dexter Bros..... XV

Sidewalk and Vault Lights.
Brown Bros. Mfg. Co..... V
Richards & Kelly..... XIII
American Sidewalk Light Co. IX

Snow Guards.
Folsom Snow Guard Co..... IX

Spring Hinges.
Smith & Egge Mfg. Co..... XIV
J. Bardsley..... X

Stained and Decorative Glass.
Androvette, Geo. E., & Co.. IX
Flanagan & Biedenweg.... VIII
Healy & Millet..... VIII

Steam Engines.
Westinghouse, Church, Kerr & Co..... IV
The Westinghouse Machine Co..... IV

Steam Loops.
Westinghouse, Church, Kerr & Co..... IV
The Westinghouse Machine Co..... IV

Steel Corner, Woods'.
Gara, McGinley & Co..... VIII

Steel Shutters.
Clark, Bunnett & Co..... XIV
American Sidewalk Light Co. IX

Stokers.
Westinghouse, Church, Kerr & Co..... IV
The Westinghouse Machine Co..... IV

Temperature Regulator.
The Powers Regulator Co.... XIV

Terra Cotta.
Northwestern Terra-Cotta Works..... II
Winkle Terra Cotta Co..... II

Tile (Enameled).
Tiffany Enameled Brick Co. VIII

Tile (Rubber).
New York Belting & Packing Co., Ltd..... VII

Valves (Steam).
Jenkins Bros..... XIV

Varnish.
Edward Smith & Co..... XVI

Ventilation.
Buffalo Forge Co..... X
Merchant & Co..... III

Water Color Perspectives.
Buck, Lawrence.....

Water Heaters.
Wilks, S., Mfg. Co..... IX

Weather Vanes.
Jones, Thomas W..... III

Windows (Detachable).
J. I. Brown..... XIII

Window Blinds.
Geo. Poppert Mfg. Co..... III

Window Lines.
Samson Cordage Works.... XVI

Wood Carpet.
Chicago Floor Co..... X
Moore, E. B., & Co..... X

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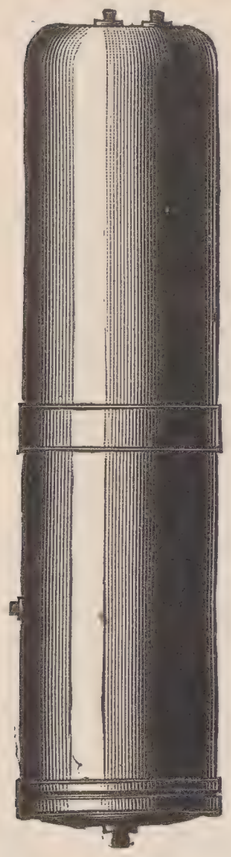

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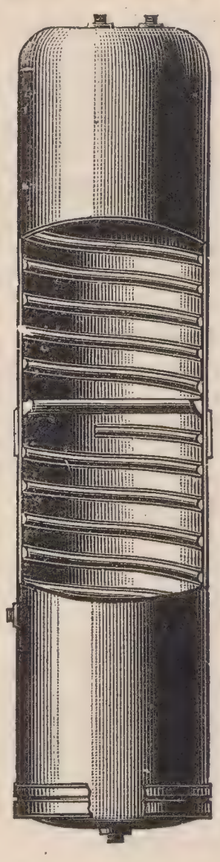

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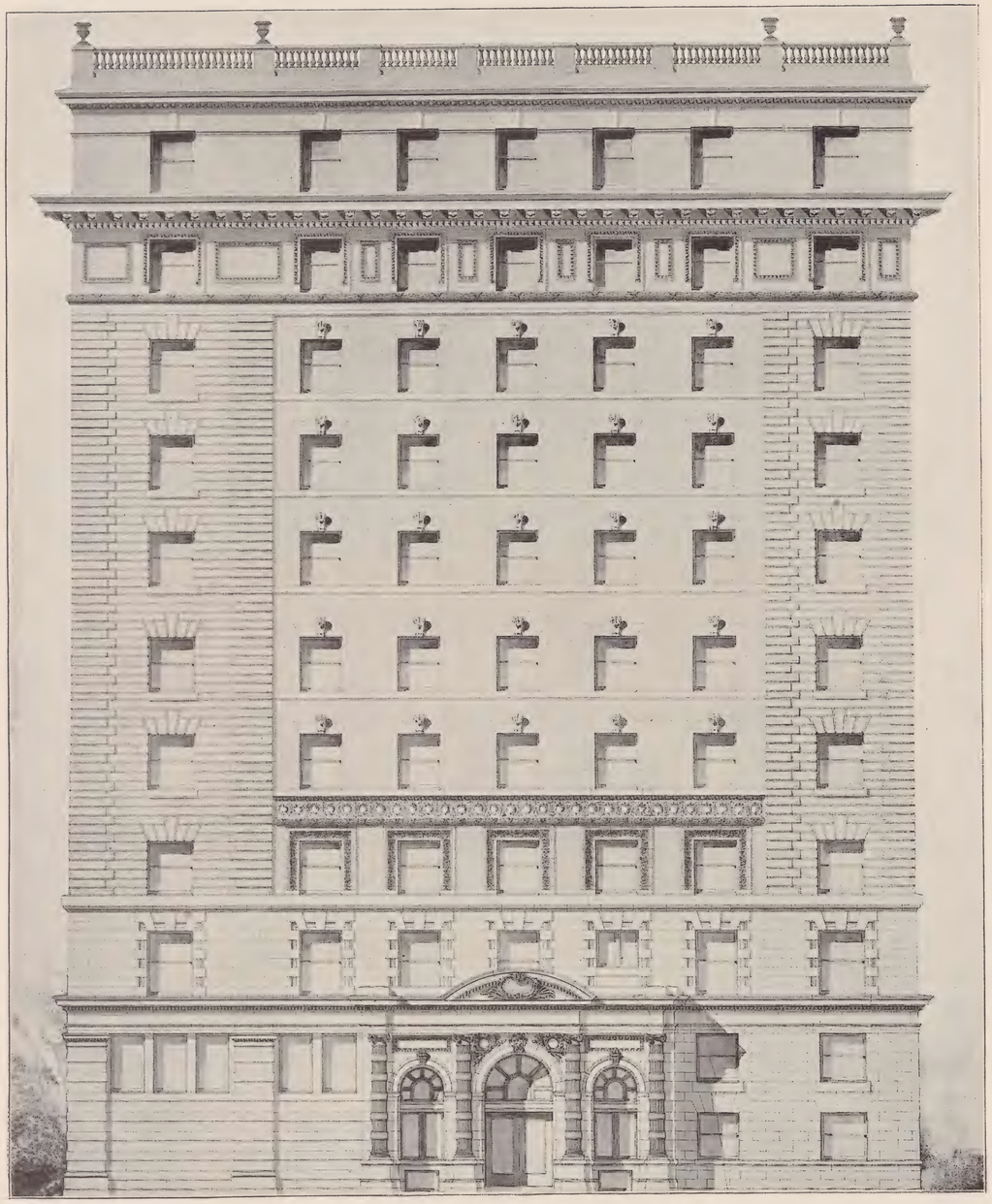

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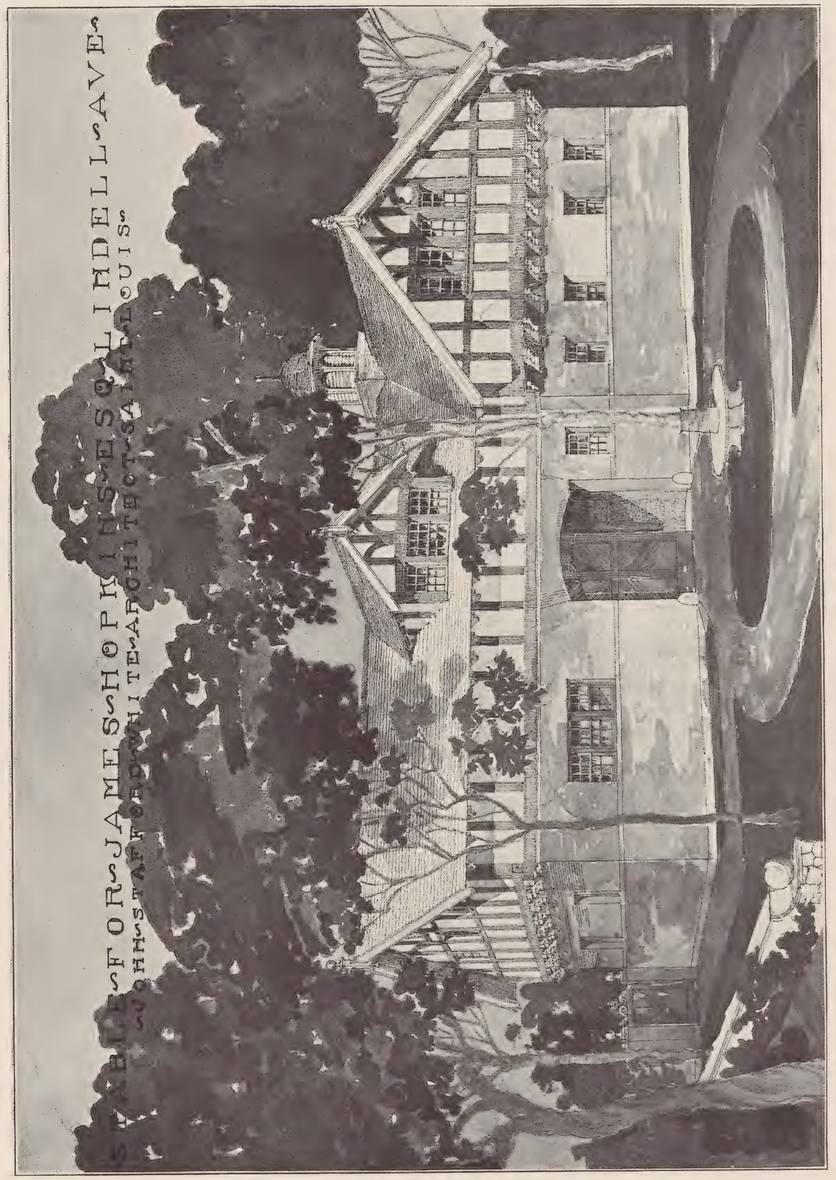

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Thirty-third Annual Convention A. I. A.

As announced in the preliminary circular issued by the Secretary of the American Institute of Architects, the thirty-third annual convention will be held in Pittsburg, on November 14, 15, 16. It is the first time in its history that the Institute has held a convention in that city, and as the principal architectural steel works in this country are located there, and these, with the many fine examples of architecture in that city, are of interest, this with the important work that is to come before this convention, should insure an exceptionally large attendance.

The Corner-Stone Laying of Chicago Postoffice.

With ceremonies in grandeur and elaborate detail rivaling any similar event in this country, the corner-stone of the new federal building at Chicago was laid on October 9, 1899. The President of the United States held the trowel, and the ministers of State, the premier of Canada and the vice-president of the Mexican Republic, with a large number of lesser dignitaries, stood beside him while the first government structure designed by an architect in private practice in this country was christened. Henry Ives Cobb, the architect, and F. W. Fitzpatrick, his responsible assistant, took an active part in the proceedings, and, trivial as it may seem, to the student of architectural history it will mark the opening of the time when architects were first officially recognized by those for whom they designed, as the dedication of the Auditorium or the Board of Trade marked the old era of ignorance when the architect was not even included in the invitations to participate in the final ceremonies.

Arrogance Displayed by Trades-union Representatives.

If the testimony of the past be true, that no man or no party or interest can long continue to unjustly encroach upon the rights of the people in general, then the end of trades-union misrule in the building trades in this country is approaching its final catastrophe, and the liberation of the respectable element among workingmen from its baleful influence is fast approaching. Not that their last condition will be worse than their first, but that so signal a lesson will be learned that their methods will be progressive and liberal, instead of as at present aggressive and brutal. The stubborn resistance to all appeals to the justice and common sense of the stonecutters in the East in regard to the granite cutting for the Chicago federal building and the coöperation of their fellows here culminated in an attempt to prevent the President from laying the corner-stone, except under rules and conditions prescribed by the union in Chicago; and even when this was finally adjusted and the President permitted to perform that office, to save a riot at the moment, the trowel that had been prepared for the work was slipped back into its holder's pocket, and that proffered by the representative of the union was used. With no regard for the welfare of their class and no idea of ordinary courtesy and decency, it does not require a prophetic sight to predict the disaster that will finally overtake such arrogance, which to gain its ends does not stop short of hampering the work of the Government or of threatened insult to the highest executive.

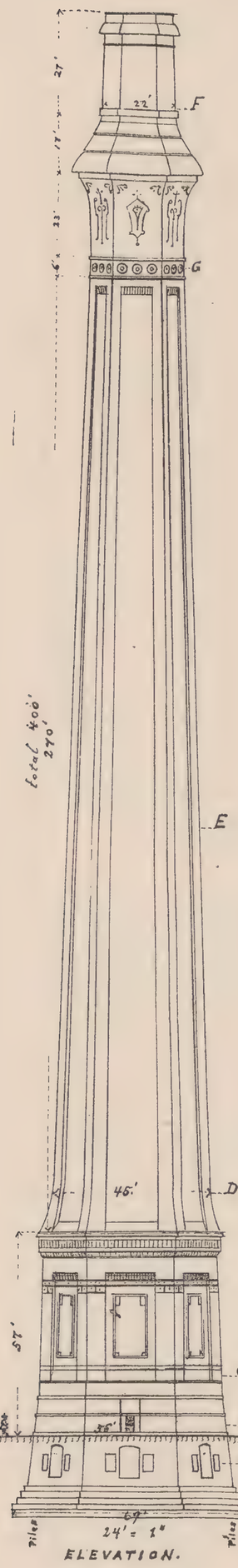
A TALL CHIMNEY.

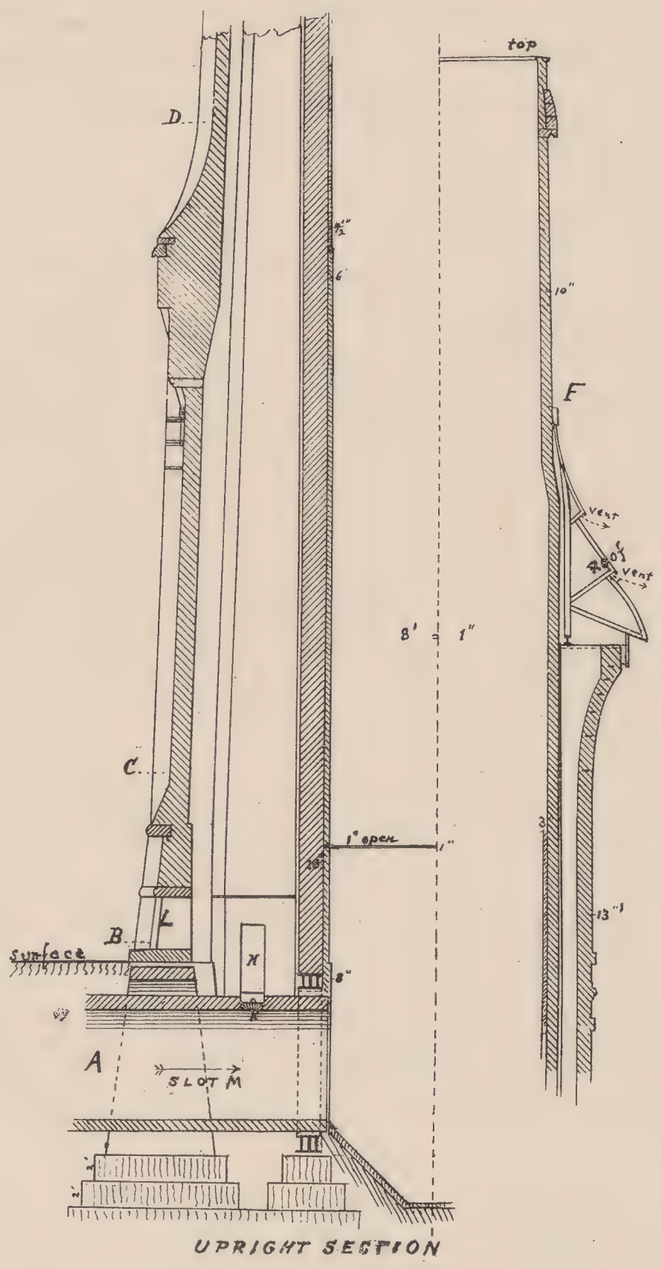
BY FREDERICK BAUMANN, ARCHITECT.

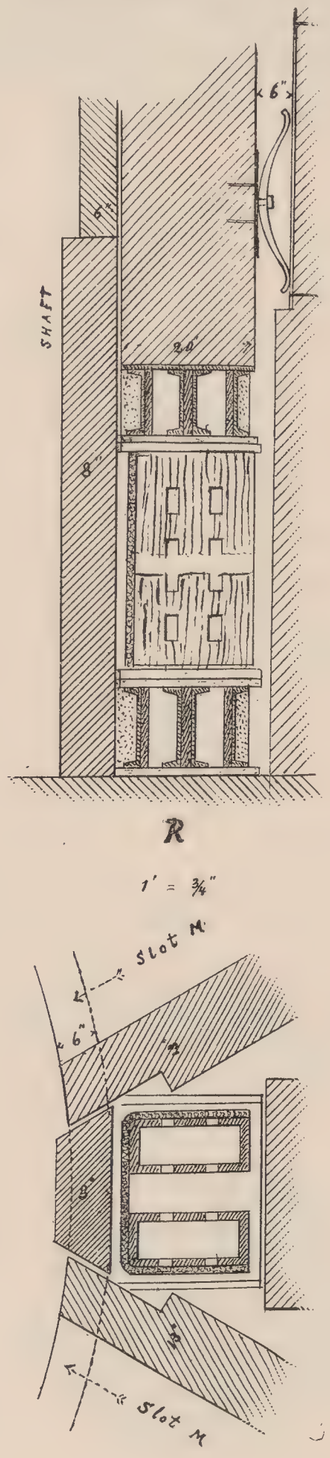
IT is demanded that this chimney be 400 feet high, that it be most permanent in its construction, and that it present itself in a dignified form, such as is proudly called for by a first-class manufacturing establishment.

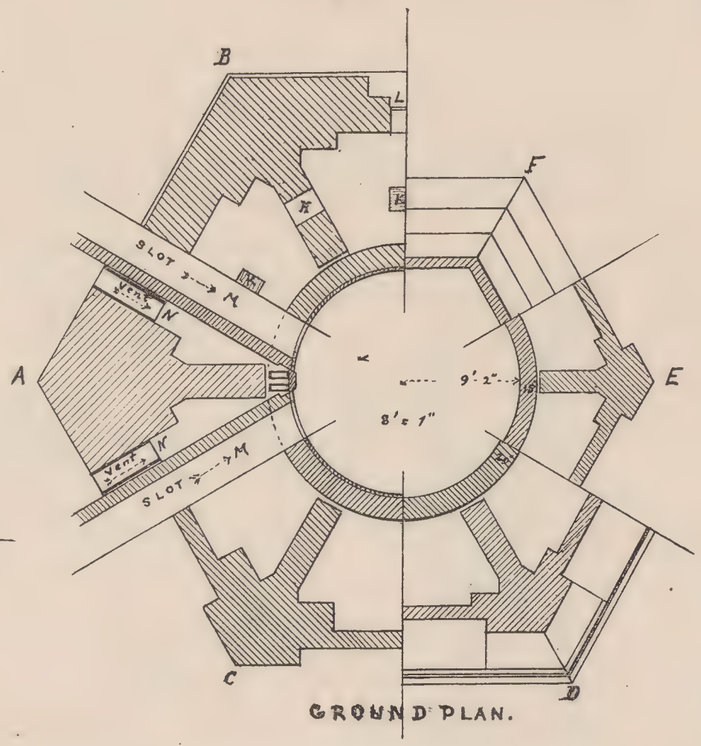
FOUNDATIONS.

The weight of the entire structure being nearly 12,000 tons, the ground underneath requires impaction by means of 400 solid piles. The hexagonal area of the ground thus piled being about 3,200 square feet, there are 8 square feet for each pile, and no difficulty as to extreme closeness is connected with the case. The ground between the piles, prior to covering with plank, is to be thoroughly rammed down and filled with concrete. The load upon this subfoundation being about four tons per square foot, the offsets considerable in size, and the work, as it ought to be, done under contract, solid stone is preferred to the usual concrete, in spite of enhanced cost. Large blocks, 2 feet in thickness, are to be bedded in a mortar composed of four parts of uniformly fine gravel, and one of good fresh Portland cement. (1.)









CONNECTIONS.

The chimney will occupy an independent central position, and the connections to be had with it will be in the form of arched slots built below the surface of the ground, entering into the chimney as shown. No special difficulty being offered as to their construction, it would seem needless to say anything more than that their arches should be covered with two coats of best cementing, with an intermediate layer of two thicknesses of heavy wire gauze for purposes of keeping this covering whole. Their side walls will not touch the jambs of main piers by a full inch, in order that expansion may take place without crowding hard against the same. A trap, "K," is had in the crown of each of these six slots, for access at times when the fires to one of them are extinguished. Cold air, as must be the case, then rushes in this slot along into the stack; it would seem probable that workmen may enter this one slot at its very exit, while the remaining five are kept agoing. (2.)

THE INNER SHAFT. (3.)

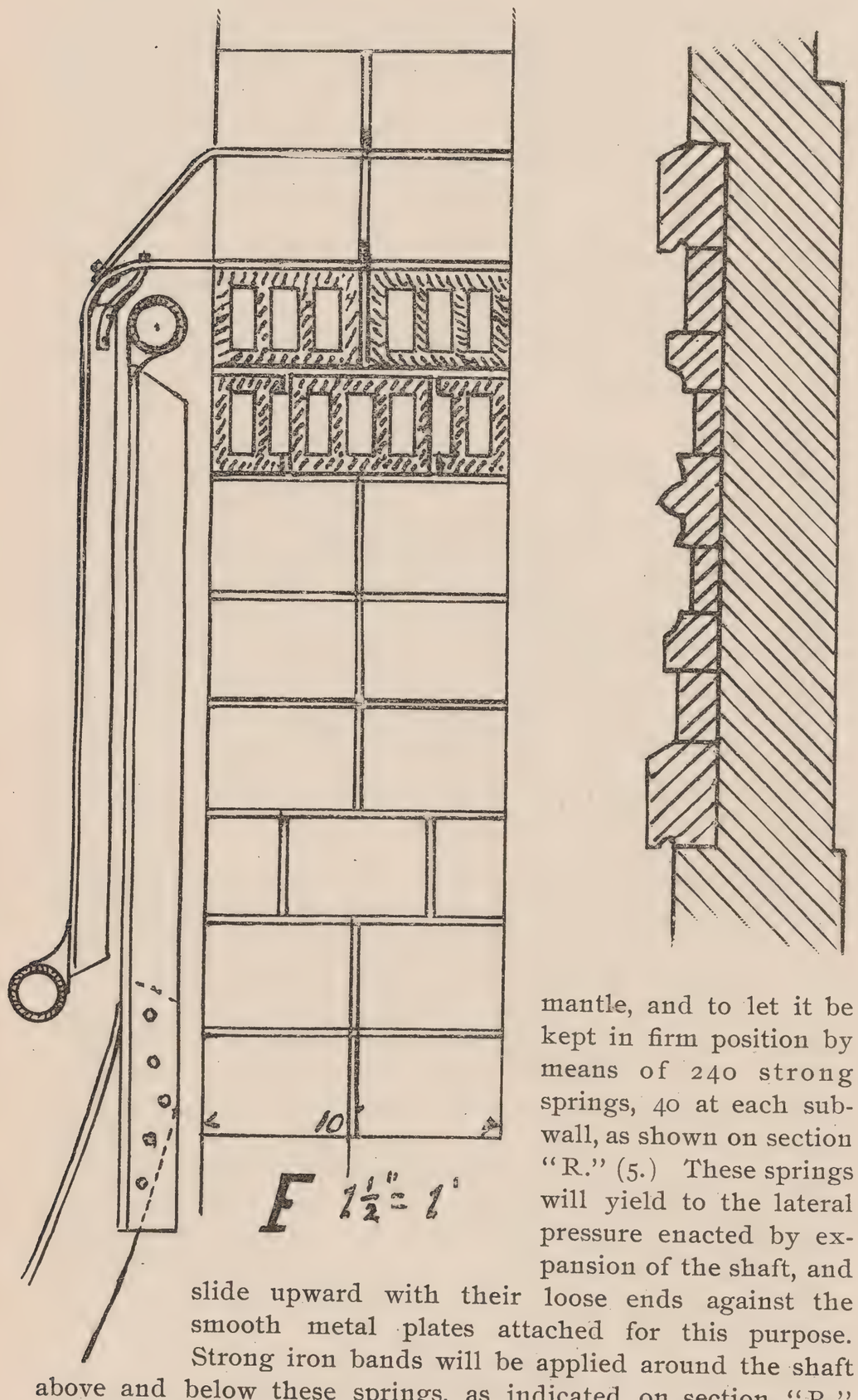
For purposes of the best draft, this shaft is circular in form. It is to rest on an iron framework, since the six slots, intended to pour thereinto the products of combustion, take up nearly all the space available for supports. This framework consists of six twin columns, as shown on enlarged scale drawing, with sectional area of 120 square inches for carrying their load, which is one-sixth of fully 2,000 tons, or 5,500 pounds per solid square inch of iron. This unquestionably is a very safe load even though the columns are under an effect of heat which possibly may approach 250 degrees. They are guarded against the greater heat prevailing in the shaft, not merely by a shield of fire-brick, but also by a thick lining of nonconducting material, and the air entering through the iron ventholes "N" having free play against the irons will have a constant reducing effect on the temperature communicated to them by the hot gases within the shaft. The columns will stand upon a circular compound beam serving for the express purpose of distributing the pressure enacted by their load over the entire circumference of the shaft. They will carry a similar compound beam of channels and plates, covered by a flat plate, on which the 20-inch wall of the shaft will rest. The carrying sectional area of the beams and plates will not be less than 180 square inches, while the load, as first above stated, is but 333 tons, or 3,700 pounds per square inch. It is quite certain that wrought steel is more affected by heat than is cast iron, hence the requirement of giving it so small a load. It is, of course, necessary to likewise guard the exposed faces of the beams with a heavy shield of non-conducting material. The first layer of the 20-inch brickwork upon the iron beams will carry a weight of 2,000 tons, as already stated. This load is equal to nearly 300 pounds per square inch, enough to call for a careful selection of the very best kinds of brick. In all probability these bricks are to an extent reduced in their quality by a constant exposure to a higher temperature, though this may not be far beyond that of boiling water. They should, therefore, not only be hard and tough, but made of a tough kind of fire-clay. Solid bricks of this sort are preferred for the first fifty-six feet of the shaft's height. Tile-brick, especially made for the purpose (see section "F"), will be used thence up to the very top. The first following 120 feet of wall will be twenty, the next 120 feet fifteen, the remainder of height (104 feet) ten inches in thickness. All this brick and tile work may be built in lime mortar. Since the uppermost twenty-five feet of the work will be in sight, it is required that the color of their material will be in harmony with that of parts below the roof. In case this can not be had with the tile, brick should be substituted.

The lining, to a level of ten feet above the irons, will be kept loose. It will rest on the arches of the slots, and on the 8-inch lining in front of the columns. Above this level all lining will be

bound into the brickwork. An inch of clear space will be left between the two kinds of lining, as indicated on the section, in order to make allowance for an independent expansion of the lower part. To a height of fifty-six feet above the iron, the lining will be 6 inches thick, then follow one 4½ inches, and lastly one 3 inches thick, stopping at a level sixty feet below the top of the shaft. All such lining should be done with a proper kind of fire-brick laid in fire-clay.

INDEPENDENCE OF SHAFT.

The high temperature of air and gases within the shaft must be expected to cause an expansion of its walls to an extent which makes it indispensable, in regard to endurance of the work, to keep the inner shaft wholly independent of the exterior heavy structure, so that the latter be a mere inclosing mantle for the sake of assured stability. (4.) It would not be safe to lean the unstable inner shaft against this firm mantle. Expansion would at once cause a connection so close that disintegration of the work would follow. In the case presented, it is proposed to keep the wall of the shaft fully 6 inches off each of the six abutting walls of the



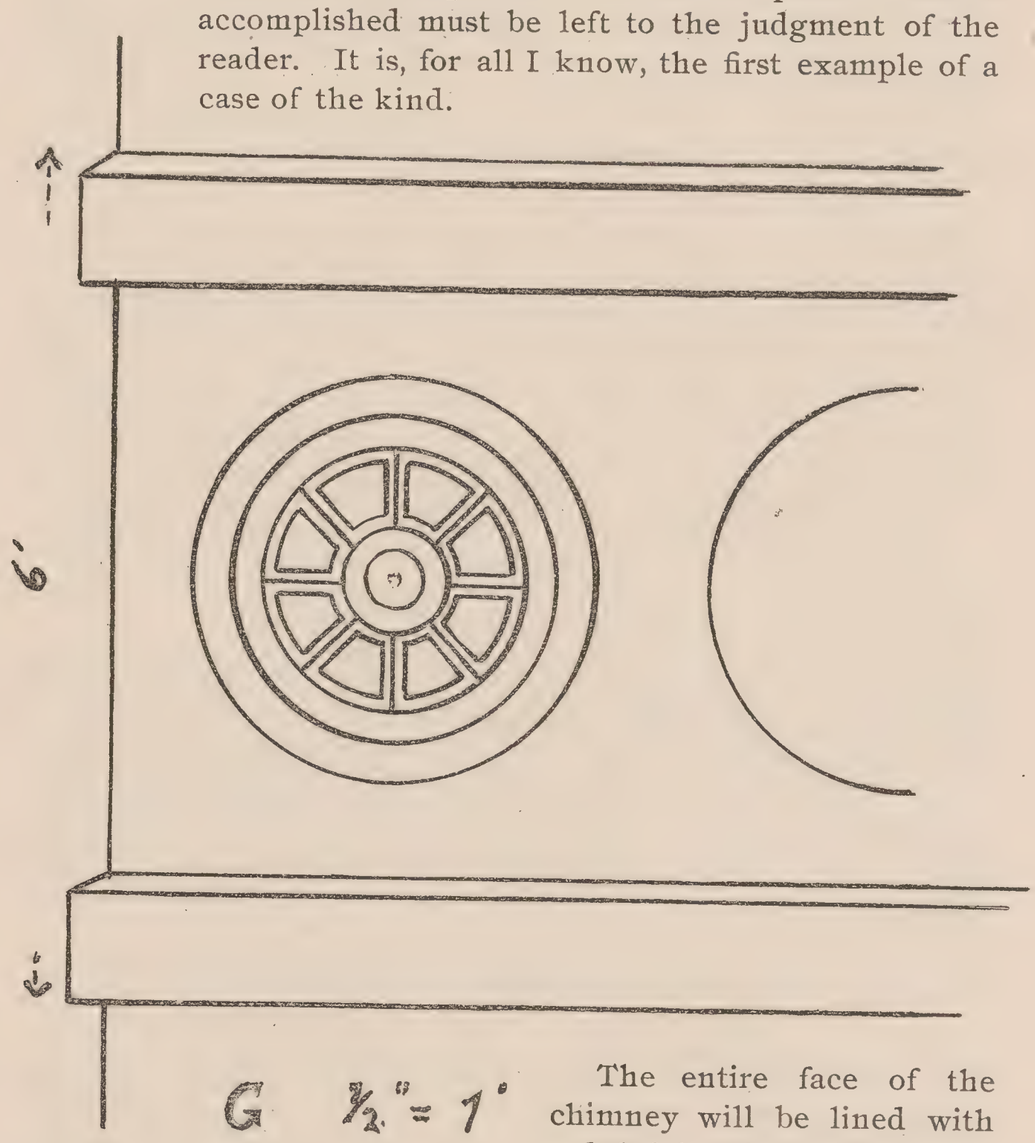
mantle, and to let it be kept in firm position by means of 240 strong springs, 40 at each sub-wall, as shown on section "R." (5.) These springs will yield to the lateral pressure enacted by expansion of the shaft, and slide upward with their loose ends against the smooth metal plates attached for this purpose. Strong iron bands will be applied around the shaft above and below these springs, as indicated on section "R." The mantle being covered by a roof, it is required that this also be kept independent of the masonry of the shaft, which is exposed above the roof to an extent of twenty-seven feet. Section "F" expressly shows how this may be accomplished. The shaft may thus expand freely to the fullest extent possible without injury to itself, to the mantle, or to its metallic roof. (6.)

VENTILATION AND ACCESS.

As already mentioned, there will be at either side of each slot an opening for admission of cool air into the open spaces between the shaft and its mantle. This air will be drawn from the several distant establishments for purposes of their ventilation. It will have the effect, as already stated, of materially reducing the temperature which otherwise might prevail within the intermediate spaces. The supporting irons in particular will be exposed to contact with the incoming cool air. Each of the vent openings located at either side of a slot will, as the case is, pass through the main body of the mantle's substructure. In order to not diminish its solidity, it will be a cast-iron box, substantial enough to meet the case. The air admitted through these twelve boxes passes off through openings left in the copper roof. Access to the interior space between shaft and mantle is had by an iron door above the water table. A usual iron ladder will be established against one of the inner cross-walls leading to a trap door in the upper part of the roof, whence a similar exterior ladder will lead to the very top.

THE EXTERIOR.

In order to be a high-toned advertisement of the firm owning it, the appearance of the chimney must be the result of a happy complex between the extreme height and the form into which it is to be molded. The task offers itself as a very fair example of "mechanical art." The implied demand as to proportions is simplified by the constructive demand of independence of the inner shaft. A "roof" over the mantle is called for. This is light, and may be formed and spread to suit the taste of the composer. What in the present case is accomplished must be left to the judgment of the reader. It is, for all I know, the first example of a case of the kind.



The entire face of the chimney will be lined with red brick of a fair tint. If possible to thus obtain uniformity of color throughout, the lower section alone will receive pressed brick. The stripes and patterns shown on the body of the base are intended to indicate brick of a contrasting (brownish) tint. Similar brick will be used in carrying out a plain meander-pattern on the face of the cornice, as indicated on the drawing. Cut stone may only be employed for the water table and two projecting courses of the plinth. Terra-cotta should be but sparingly used. It should be kept in mind that mere fancy work, as apt to detract from the dignity of a work so colossal in its proportions, can have no place on a work of the kind.

The size, however, of the cove below the copper roof is so immense that it calls for relief from bareness. The designs thereon indicated should be executed with brick of a deeper tint, set flush with the work, though the case would offer serious difficulties in regard to correct execution, because the work must proceed from within. The curves to the six corners may readily be guided by patterns overhanging from fixed beams proceeding from the central scaffolding. Lines may be stretched from one to the other for guiding the courses of brick. An adequate number of patterns with bricks thereon laid off in full size are required, because the main difficulty is involved in keeping track of the tinted bricks as to their assigned places without being able to observe this. The utmost care and attention are called for. Two trustworthy expert mechanics are in demand, each taking charge of three of the sides receiving a like pattern. Progress of this kind of work, to be sure, must be slow.

No special difficulties are offered as to any other parts of the work. It might be interesting to give some account of the scaffolding required for the case, but special drawings and description would have to be given, which reach beyond the scope of this article.

ESTIMATE OF COST.

AT CHICAGO, APPROXIMATELY.

Subfoundation, 400 piles, at $25	$ 10,000
Dimension stone, 12,000 cubic feet, at 45 cents	5,400
Brick and tile work, 160,000 cubic feet, at 40 cents	64,000
Iron parts, in aggregate	5,000
Copper roof	3,600
Cut stone and terra-cotta	3,000
Scaffolding and sundries	9,000
Total	$100,000

The cost of slots not included.

ADDENDA.

(1.) Timber piles are not necessarily required, since the ground may be sufficiently compacted by means of driving a hollow steel pile, pulling it out, and then filling hole after hole with concrete. The process may in a number of cases be cheaper and better than the usual way of piling.

(2.) It must be assumed that in time the central pit will be filled with cinders. I believe it to be practicable that these may be scraped out without vacating more than one of the six slots.

(3.) The body of the inner shaft may be made of iron instead of brick, provided the question of cost is not closely considered.

(4.) It is held that the base of a chimney should be one-tenth of its height. I have taken $\frac{48}{400} = \frac{1}{8.33}$, though forty years ago I built one which is there yet, 150 feet high, upon a 12 by 12 base. But I recollect that when it was 130 feet high, the workmen were obliged to stop during ordinary high wind, on account of too much rocking. I judged that a wind of fifty per cent more power would have turned it over. Later it stood, and stands, in spite of stronger winds, because of the greater solidity of its masonry attained in time. My judgment is that if ever a green chimney with a base of one-tenth fully completed is struck by a severe gale, it may be upset. There is no sense in running any such risk.

(5.) It will be necessary to make experiments in regard to rigidity and yielding quality of the spring to be employed. Success in the case depends solely on good judgment, no guiding data being on hand. Hence the great number proposed.

(6.) The roof will be of copper, no less than two pounds per square foot, and then with fine corrugation. The irons used in the construction of this roof are intended to be, upon full completion of all framing, submitted to a bath in a copper solution in order to be thus shielded against oxidation. Each of the six parts to be then put together and hoisted up to its place by means of a swinging outrigger. All sections being in place, the diagonal seams must be capped. This difficult piece of work may be done by a man swinging down in a basket, the outrigger, of course, standing on the center of the inner scaffolding.

THE BURYING-GROUND BEAUTIFUL.

BY H. A. CAPARN, LANDSCAPE ARCHITECT.

CREMATION has been discussed and demonstrated over and over again from its scientific and sanitary side; from its esthetic side it has been discussed and demonstrated altogether too little. The modern cemetery is a vast piece of circumstantial evidence of the desire, instinctive in all right-minded people, to honor their dead. They treat the inanimate corpse with all the delicacy and reverence possible, and lay it to rest in the most fitting surroundings. That these surroundings may be fitting, it is felt that they must be solemn and permanent, but most of all, beautiful. Beauty is the first and essential attribute of the homes of the dead. So the finest monuments are put up that the skill of the mason can devise, and the purse of the mourners afford. The result of this is, that the populous modern cemetery is the most ghastly and hideous place in Christendom.

To many this will come as a shock, to be received with the contempt due to reckless statements. But let any person of keen sensibilities divest himself of tradition and prejudice, and suppose himself suddenly introduced into a graveyard from Mars or the New Atlantis where such things are not. Let him imagine himself contemplating for the first time this stark multitude of obelisks and rectangles in their forbidding monotony of white marble and granite; let him be told their use; and let him consider if there is to be found, even in civilization, such a scene of desolation as the well-filled cemetery; let him wonder if the maladroitness of man could have raised such a temple to Depression and Despair as is here made, with the lofty sky for a roof and the genial turf for a floor. This much can be said only of those graveyards that are tenanted and complete. Many of them are not so yet, but they all tend to become so. They will be filled up sooner or later; graves and monuments multiply and ugliness increases, and the graveyard at last becomes what so many have already become, a motley army of gaunt white sentinels, without discipline, and without individuality; a congregation of inanimate worshipers of the grim and the hopeless. Many people see and admit these things, and most would do so if they would allow themselves; so it may be assumed that they are actual and plain, and their causes real enough to cry aloud for a remedy.

How is it that in proportion as we try to make the dwellings of our dead fair and attractive, they become ugly and repulsive? Why should every tombstone, that in its way is supposed to be a masterpiece of the mason's work, add to the disorder and bareness of the whole place it is supposed to furnish? No green field is so empty and unhomelike as a well-filled cemetery. The causes are very difficult to tell. Whether they lie in the monuments themselves, in their number or arrangement, they are probably causes quite beyond control. The inference is clear. In a multitude of tombstones there is ugliness which is evil. If therefore we would eschew the evil and choose the beauty which is worship, we must get rid of the tombstones.

There are various ways of doing this. Of them, none is so practicable, so sure and thorough as cremation. The urn containing the ashes of an incinerated body takes up so small a space compared with a coffin, that indoor burial is made by cremation possible to every one; the remains of the salesman and the pauper can be preserved as long and as safely as those of a prince in a cathedral. Where a cinerary urn takes up a single square foot of area, a coffin will take up eighteen or twenty. While coffins can not be piled more than three or four deep in a tomb or in the earth, a hundred urns might be placed in a proper building, each in its own niche, one over the other. Thus a thousand caskets of relics of the dead could easily take up less superficial space than a single coffin. And these relics of the dead would not be corrupt and perishing, but whole and untouched at the end of a thousand years.

Imagine a temple to be built, solid and enduring as it can be made, of the most noble and stately architecture we can produce. Let it be vast and lofty, and let it be filled to the roof with niches for urns, each with its inscription of indestructible metal. Let them be accessible by galleries or other contrivances. Let the light enter through stained glass, and the floor of the building be adorned with sculpture and even with stately plants, with the vegetation that seems, with its suggestion of ever-renewed life, the aptest adornment of the resting places of the dead. What kind of burying place would this be, and how many mortal remains could be preserved secure, and how many memories could be kept green as long as the race lasted in such a place of sepulture?

Suppose the care of the dead in our large cities to be undertaken by civic authority. Suppose a tract of two or three hundred acres to be set apart for a burying ground, to be made into a park, the most luxuriant and tasteful and chastened that the art of the landscape gardener can devise and time develop. Suppose such a building as I have described to be set up in it, and others added as they were required, till some such scene were created as the World's Fair at Chicago, but more solemn. Why should we not have our dead housed in such a collection of varied architecture, equally magnificent, but lasting; equally imposing, but more severe; equally artistic, but more costly and precious? Why should not the whole series of buildings, a unit in arrangement but individual in design, stand in a park larger and incomparably more beautiful than that of the Fair, because there would be no limit to the time of its growth or the means and materials of its development? Why should we not plant saplings now, to grow into groves of glorious trees a hundred years hence, to frame and finish and soften and sanctify the various scenes of lawn and bushes and flowers, of hill and dale and vista and splendid buildings? Surely this would be a more worthy monument of the dead to bequeathe to posterity than the wilderness of staring gravestones, the deserts of the dead that grow daily more stony, that we are arranging for their embarrassment and despair?

THE University of Missouri has just established a Chair of Architecture, and filled it by the election of Prof. Thomas Nolan, lately a member of the Faculty of Architects in the University of Pennsylvania. The trustees are to be congratulated on the wisdom of the choice. Mr. Nolan is highly fitted for successful instruction, is forty years of age, and has been uniformly successful both as a student, instructor and practical architect.

ILLINOIS CHAPTER MEDAL COMPETITION.

THE conditions of the competition for the gold, silver and bronze medals for 1900, given by the Illinois Chapter of the American Institute of Architects, is as follows :

The Illinois Chapter of the American Institute of Architects again offers its gold, silver and bronze medals to be competed for by members of the Chicago Architectural Club in 1900.

The subject of the competition will be a design for building the east side and north end of what will be called, for convenience, the Chicago Municipal Court, which it is proposed shall comprise the whole of the north end of Michigan avenue from Jackson boulevard to Randolph street, the entire east side of which is the property of the City of Chicago, and has never been given over to the South Park Commissioners. This land is now in part occupied permanently by the Art Institute, which centers on Adams street prolonged, and to which it is proposed to assign the whole space from Jackson boulevard to Monroe street prolonged, so that wings can be built north and south whenever needed. On the west side of the court the city owns the block from Washington to Randolph streets now occupied by the Chicago Public Library. Monroe street is to be prolonged eastward to a viaduct to be built by the Illinois Central Railroad across its right of way, to the part of Grant Park yet to be filled in. This will be built according to an existing contract with the Illinois Central Railroad. The temporary postoffice will be removed in three years. It is assumed that the practicable terminus of the interior subway or viaduct (whichever is built) from the north side will be at the extension of Monroe street, adjoining the entrance to the viaduct crossing the right of way of the Illinois Central Railroad, and that a branch of the proposed outer viaduct, built parallel with and joined to the present Randolph street viaduct, will terminate at Washington street extended. It will be noted that both Monroe street and Washington street west of Michigan avenue are free from traction lines and therefore best adapted to taking the traffic from the north side and Grant Park to the business section of the city.

There are thus left two sites adapted to municipal buildings, which, if ever erected, would in connection with the Art Institute and the Chicago Public Library, form that part of the Municipal Court belonging to the City of Chicago. The site between Monroe and Washington streets is best adapted for the new city hall, which may be 700 feet long, with the center on the center line of Madison street projected, still leaving sufficient surrounding ground.

The other building site, between Washington and Randolph streets, is best adapted to an educational building, which is greatly needed. This gives room enough for a building 300 feet long, the south front being on a line with the Washington street front of the public library. There is sufficient room for a subway or viaduct between both of these buildings.

The accompanying map is made for the convenience of the competitors, and shows all the dispositions above mentioned.

The competition will comprise designs for the two buildings, and a block plan of the whole court traced over the map. The drawings for the City Hall will be made to a scale of sixteen feet to an inch, and are to be as follows:

(1) (2) (3) Three floor plans, providing in the center and south wing all the space required for the immediate use of the city government, as if it were to be erected before the temporary postoffice is removed. These to be all in black and white.

(4) (5) A west elevation and south elevation, in outline only.

(6) A cross-section, colored and shaded.

(7) (8) For the educational building there will only be required elevations of the west and south sides, in outline and to the same scale as those for the city hall.

All drawings to be inked in.

The dimensions of the City Hall and Educational building will only be adhered to as to their lengths and the north and south boundaries of the same, the outlines given in the map being only suggestions. This is not intended to give detailed information of the requirements of the plan of the City Hall. The competitors can best obtain that from personal observation of the operation and necessities of the city government, and it is believed that the city officials will cheerfully make suggestions with reference to the needs of the future.

A photograph of the present condition of the site is furnished herewith, taken from the point of view shown on the map. Each competitor is to make from this a perspective picture in water-colors, doubling the scale of the photograph, showing the proposed extension to the Art Institute, if desired, the proposed City Hall and Educational Building, and a design for a monumental building to occupy the private property at the north end of the Municipal Court.

The drawings are to have no designation of authorship on them or their wrappings; to be mounted on light stretchers and delivered in sealed packages to the secretary of the Art Institute four weeks before the opening of the annual exhibition of the Chicago Architectural Club for 1900. Within an outer wrapper is to be a sealed envelope with the name and address of the competitor, which will be numbered and retained by the secretary of the Art Institute until the jury is ready to report, and a corresponding number placed on the inner wrapper. The envelopes are then to be submitted by the secretary of the Art Institute to the president of the club or any officer in succession who is not a competitor, for verification as the eligibility of the competitors.

The competition is only open to such members of the Chicago Architectural Club as had not been in practice as principals for more than two years on the first of October, 1889. Designs from firms or syndicates will not be admitted, but if any competitor submits in his envelopes the names of his assistants, then in case an award is made to him honorable mention will be given to his assistants.

The names of the jury will be published before January 1, 1900, and the jury must report to a special meeting of the Chapter before the opening of the exhibition. The prize designs will be exhibited, but it is optional with the authors of others whether to exhibit them or not.

Copies of the map and photograph will be furnished to competitors by the secretary of the Chicago Architectural Club.

The report of the subcommittee, adopted June 19, 1899, is hereby appended for further information. (Signed) NORMAN S. PATTON, President.
GEORGE BEAUMONT, Secretary.

Art Institute, Chicago, September, 1899.

REPORT OF THE EXECUTIVE COMMITTEE OF THE ILLINOIS CHAPTER, A. I. A.
ADOPTED JUNE 19, 1899.

The Illinois Chapter of the American Institute of Architects again offers its annual gold, silver and bronze medals, to be competed for by members of the Chicago Architectural Club, and, in order to give ample time for the study of an important municipal problem, the formal invitation will be addressed to the club in time for its first meeting in September, and the designs will not be required until a reasonable time before the Spring Exhibition of 1900, so that the medals may be awarded and the designs exhibited at that time.

It has been deemed best at this time to give out a special problem for this competition, and to depart temporarily from the standing rule to award the medals for the best designs for buildings contributed to the exhibition, judged from the architectural standpoint. "Municipal Improvements" are the crying demand of our time. The people are beginning to awaken to the necessity for them; and, wherever there is an opportunity to demonstrate what can be done in that direction, there is also an incentive to study and the expression of original thought, that can not be found in fanciful and imaginary problems. It has, therefore, been decided to ask for competitive designs for the architectural improvement of that part of the city of Chicago which, for want of a better name, will be called the Municipal Court. This name will only apply to the north end of Michigan avenue from Jackson boulevard, where the authority of the South Park Commissioners terminates, to Randolph street. On the west side of this court the new public library has already been erected. Between the library and Jackson boulevard there a few important buildings, and several new ones of a very advanced character are in course of erection. The remaining lots are covered with temporary buildings, and with their removal in course of time, if this locality should become in fact the Municipal Court of Chicago, there will be the greatest inducement to owners of the property on which they now stand to cover them with buildings of a highly architectural character. It is well known that our highest court has wisely forbid the erection of any structure upon the east side of the avenue, but this decision is wisely coupled with the condition that the consent of all the abutting owners must be obtained before it can be reversed. Whether or not this can be done, the opportunity still remains to demonstrate the possibilities of the location, and if this demonstration is successful public opinion will be directed to it, and good may result. If not, the status quo will remain without harm to any one. The Art Institute stands alone on the east side of the court as a permanent fixture. It dominates the ground from Jackson to Monroe streets, on which it has possibilities of extension. At Monroe street stands the abutment of the viaduct which will cross the right of way of the Illinois Central Railroad to the east side of the Lake Front Park, in accordance with the contract made between ex-Mayor Swift and the railroad company. North of this is the temporary postoffice, to be soon removed.

The scheme for competition is a general design for the east side of this municipal court. It recognizes the existing improvements made by the Illinois Central Railroad Company and the prospective improvements in the nature of subways and viaducts, and suggests, in the map submitted, a practical solution of the terminals of these proposed subways or viaducts, so as not to interfere with the use and improvement of the property of its owner, the City of Chicago. The city now has entire control of this property, except for the erection of the buildings. This ground was reserved by the ordinance of July 29, 1896, which ceded the rest of the Lake Front Park to the South Park Commissioners. On this land the club will be invited to compete, under the rules heretofore adopted, for the design of two buildings. For the Educational building, 300 feet long, a design will only be asked for the west front, to a scale of 16 feet to an inch. For the new City Hall, with a frontage of 700 feet, the center of which is the center line of Madison street, three floor plans, the west and south elevations, and one cross section, will be required to the same scale. In addition, a colored perspective view of the east side of the street, including part of the front of the Art Institute, will be called for. The point of view and perspective plan for this are given on the map, and a large photograph will be made from the point of view for the assistance of the competitors. The north side of the block between Michigan avenue and Central avenue will be treated as if the owners of the same had covered it with a monumental building, which its site deserves. The dimensions of the City Hall and Educational building will only be adhered to in their lengths and the position of the north and south boundaries of the same, the outlines given being only suggestions. As the size of the City Hall is twice as great as that of the present City Hall, provision should be made for building the center and south wing before the temporary postoffice is removed, ready for occupancy. Whatever the plan of the Educational building may be, it will have to provide for a large *theatrum* in addition to all the requirements of a headquarters for the Board of Education. It is not intended to give detailed information of the requirements of the plan of the City Hall. The competitors can obtain that from personal observation of the operation and necessities of the city government, and it is believed that city officials will cheerfully make suggestions with reference to the needs of the future. It is also believed that this method will lead to an agitation that will call attention to the great value not only to the city, but to the abutting property owners, of such a municipal court as it is hoped may result from this enterprise.

The suggested enlargement of the Art Institute to the north may form part of the perspective view. The proposed Bridge of Arts on the east side is only shown on the map as part of a plan for the possible extension of the Institute to the east side of the park, and has no connection with the competition.

PETER B. WIGHT,
CHICAGO, June 19, 1899. For the Executive Committee.

AN INDUSTRIAL ART SCHOOL.

ON August 25 the first Guild of the Illinois Art League was started, with little pomp or ceremony, in the establishment of a small shop or atelier near the entrance to Jackson Park and near the campus of the Chicago University. It has been a pertinent criticism heretofore that much of our artistic productions lacked individuality, and the object of the league is to overcome this objection by organizing guilds whose members may have the fullest opportunity for instruction and the development of individual and original creations. The plans of the Art League are based on a close study of social conditions, and an observation of the results where similar efforts have been made. The Illinois Art League is the first of a number of State leagues to be formed, which are to become each a part of the Industrial Art League of America. Each State league will have as an integral part local guilds, the latter term indicating the active local organizations. These guilds will be composed of the workers themselves, while the function of the league will be to provide the instruction, tools, material, etc., and arrange for the exhibition and sale of the products. The new educational work is worthy of the highest encouragement, as it is entirely in keeping with the principle that the hand as well as the head must be educated. Ultimately instruction in all the industrial arts will be given, but this will be a matter of somewhat slow growth, keeping step with the developing demand along the line. The most significant feature to consider at present is the fact that so good a beginning has been made.

ANNUAL EXHIBITION OF THE T-SQUARE CLUB.

THE circular of information relative to the annual architectural exhibition of the T-Square Club announces that the exhibition will be held in the galleries of the Art Club of Philadelphia, December 16, 1899, to January 6, 1900.

This is the first annual exhibition to be held under circuit of exhibitions by the Architectural League of America. The rules are those usually governing such exhibitions in regard to drawings, photographs, models, etc. An illustrated catalogue will be issued. The Philadelphia consignee is Charles F. Hazeltine, 1720 Chestnut street, and all labels and entries should be marked "Yes" if consent is given for forwarding each exhibit on the circuit of the Architectural League of America, though exhibits entered for the entire circuit can be withdrawn by arranging to do so with the next succeeding exhibition before time of opening.

The following are the societies included in the Architectural League of America, organized in the city of Cleveland, June 2 and 3, 1899. Those in italics will hold exhibitions on about the dates given, which exhibitions will constitute the circuit of 1899-1900:

Boston Architectural Club; Society of Beaux-Arts Architects, New York; Pittsburg Chapter, A. I. A.; Cleveland Chapter, A. I. A.; Illinois Chapter, A. I. A.; Toronto Architectural Club

(Canada); *T-Square Club*, December 16, 1899, to January 6, 1900; *Architectural League of New York*, February 3 to 24, 1900; *Chicago Architectural Club*, March 10 to 31, 1900; *St. Louis Architectural Club*, April 7 to 21, 1900; *Detroit Architectural Club*, April 28 to May 12, 1900; *Cleveland Architectural Club*, May 19 to June 2, 1900; *Pittsburg Architectural Club*, June 9 to 30, 1900.

The jury of selection, hanging committee and the exhibition committee of the T-Square Club are as follows: Adin B. Lacey, ex-officio, chairman; Prof. Warren P. Laird, vice-chairman; Horace H. Burrell, treasurer; Arthur S. Brooke, secretary; David Knickerbacker Boyd, Louis C. Hickman, Edgar V. Seeler, and Julius F. Harder, New York; J. Randolph Coolidge, Jr., Boston; John T. Comes, president Pittsburg Architectural Club — circuit delegate to the T-Square Club; Paul A. Davis, 3d, Paris — foreign representative of the Architectural League of America; Albert Kelsey, president Architectural League of America.

Entries must be received not later than November 6, exhibits November 20. Press views and opening reception December 16; exhibits discharged January 8. The price of catalogue is set at 50 cents; postpaid, 65 cents. All communications should be addressed to David Knickerbacker Boyd, Harrison building, Philadelphia.

PAINTS IN ARCHITECTURE.—IX.

THE REAL USE OF LEAD.

IT has been maintained with a great deal of heat that white lead, pure and unadulterated, is the only white pigment fit for use on exteriors. In the face of this contention thousands, perhaps hundreds of thousands of tons of combination whites are sold and used annually in this country. Many of these combinations contain lead, but practically all of them contain zinc white in large proportions. Both the extensive use of white lead and the universal employment of zinc white in such combinations must have a rational explanation.

We know that the zinc white is employed because of its permanence in both color and material, its great capacity for carrying linseed oil, its inertness in the presence of chemical colors and its resistance to atmospheric action, both chemical and mechanical.

Now, as to lead. This pigment carries comparatively little oil, it combines with the oil to form a metallic soap, it is susceptible to the action of sulphuretted hydrogen, to moisture, and to the mechanical action of the atmosphere, and affects disastrously many of the most beautiful colors. However, its low oil-carrying capacity makes it very opaque, and its soap-forming charateristic makes it very workable under the brush, and these qualities induce most manufacturers to use it in their white base combinations. It is an undecided, and perhaps indeterminable question whether the loss is not as great as the gain in using it; but it is nevertheless certain that when combined with zinc white, either with or without other pigments, its characteristic faults are greatly lessened, and its one characteristic advantage is fully utilized. For while such a combination retains neither its luster nor its color so long as a combination in which zinc is used without lead, still it forms a very durable, satisfactory paint.

CHARLES JOURDAIN.

THIRTY-THIRD ANNUAL CONVENTION OF THE A. I. A.

CIRCULAR OF INFORMATION.

The thirty-third annual convention of the American Institute of Architects will be held at Pittsburg, Pennsylvania, November 14, 15 and 16, 1899.

A complete program will be given in a future circular, of which the following features may be announced:

Tuesday, November, 14.—Address of the president and reports of committees in the forenoon. Paper on electricity, and excursion by special train to the Westinghouse Electric and Machine Company's works, which will be thrown open for inspection on this occasion, in the afternoon. At the evening session papers will be read on the "Influence of the French School upon Architecture in This Country," by H. L. Warren, of Boston; A. L. Brockway, of New York, and R. A. Cram, of Boston. The following architects have expressed an intention of discussing this subject: Cass Gilbert, of St. Paul; F. M. Day, of Philadelphia; R. D. Andrews, of Boston; T. C. Young, of St. Louis.

Wednesday morning a special train will take the Institute members who attend the convention to the Pittsburg Plate Glass Works (a paper on the subject having been read at the previous evening session), when the visitors will have the opportunity of seeing these works in operation. At the afternoon session papers will be read on the "Legitimate Design of the Architectural Casing for Skeleton Steel Structures," by C. H. Blackall, of Boston, and H. R. Marshall, of New York. The following architects have expressed their intention to participate in a discussion on this subject: R. W. Gibson, of New York; J. M. Donaldson, of Detroit; Thos. H. Morgan, of Atlanta; R. H. Robertson, of New York. During the evening session papers will be read on "Mural Painting," by E. E. Garnsey, of New York; "Sculpture in its Relations to Architecture," by William Ordway Partridge, of New York; "Architecture and Sister Arts," by Levi T. Scofield, of Cleveland, Ohio.

Thursday, November 16.—The morning will be occupied by the election of officers, and papers are expected from Prof. William R. Ware, of New York, on "Competitions," and "The Influence of Jews upon Architecture," by J. W. Yost, of Columbus, Ohio. In the afternoon a paper will be read by F. H. Dindl, Chief Engineer of the Carnegie Steel Works, and the Institute members will be taken by a special train to the mills to view the rolling of structural steel. On Thursday evening a visit will be made to the Carnegie Art Institute.

The local committee have arranged for headquarters at the Monongahela House, where board may be had at from $2.50 to $4.50 per day, according to accommodations.

It is important for the committee to know approximately the number of members who will attend the convention, so that railroad and other accommodations can be secured; therefore, be kind enough to return the enclosed slip, indicating your intention.

GLENN BROWN, T. D. EVANS, GEO. BEAUMONT, *Committee A. I. A.*

THOS. BOYD, H. D. GILCHRIST, EDWARD STOTZ, *Committee, Pittsburg Chapter.*

GLENN BROWN,
Secretary A. I. A.

RAILROAD RATES.

Arrangements with the railroads will probably be made, as usual, for a one and one-third rate, and as this depends on the attendance a full attendance upon the convention is urged. For delegates from Chicago and west of that point, the Pennsylvania Railway, which is the line selected, will give a special car if a sufficient number go at the same time. On this, the most superb railroad in this country, a special car to and from the convention is an attraction that should not be overlooked, when early notification by a sufficient number to the western passenger agent at Chicago is all that is required to secure it.

ASSOCIATION NOTES.

CHICAGO CHAPTER, A. I. A.

At the annual meeting of the Chicago Chapter of the American Institute of Architects, held in the society's rooms in the Art Institute, the following officers were elected:

President, Samuel A. Treat; first vice-president, W. C. Zimmerman; second vice-president, Peter B. Wight; treasurer, H. B. Wheelock; secretary, George Beaumont.

DETROIT CHAPTER, A. I. A.

The Michigan Chapter of the American Institute of Architects, at its annual meeting in Detroit, September 15, elected the following officers:

Henry J. Meier, of Donaldson & Meier, Detroit, president; Zach. Rice, of Detroit, vice-president; Frank C. Baldwin, of Stratton & Baldwin, Detroit, secretary; H. J. M. Grills, Detroit, treasurer; John M. Donaldson, Detroit, director.

Architects Donaldson, Raseman and Rice were appointed delegates to the National Convention that meets at Pittsburg in November.

CHICAGO ARCHITECTS' BUSINESS ASSOCIATION.

At the annual meeting of the Chicago Architects' Business Association, held at Handel Hall on Monday, October 16, the following officers were elected:

Officers — George Beaumont, president; C. W. Nothnagel, first vice-president; L. G. Hallberg, second vice-president; C. R. Adams, secretary; S. A. Treat, treasurer.

Directors — Martin Carr, J. C. Morrison, George L. Pfeiffer, E. Sanford Hall, Henry R. Sierts, Edgar M. Newman.

Board of Arbitration — Dankmar Adler, S. A. Treat, N. S. Patton, C. R. Adams, W. Carbys Zimmerman, E. R. Krause, George Beaumont.

NEW YORK CHAPTER, A. I. A.

At the annual meeting of the New York Chapter, A. I. A., October 11, 1899, the following officers were elected:

President, Walter Cook; vice-president, A. W. Brunner; treasurer, James B. Baker; recording secretary, A. L. Brockway; corresponding secretary, Charles I. Berg.

Executive Committee — P. L. Le Brun, John M. Carrère, Richard H. Hunt, H. R. Marshall.

Committee on Library — William S. Post, H. R. Marshall, Thomas Tryon.

Committee on Education and Publication — William M. Kendall, John Galen Howard, C. A. Rich.

Committee on Examinations — A. F. D'Oench (representative on the Board of Examiners), R. W. Gibson, Joseph Wolf, A. L. Brockway, William A. Boring, R. M. Upjohn.

Auditing Committee — William A. Boring, George L. Heins.

Nominating Committee — A. L. Brockway, Charles A. Gifford, E. P. Casey.

Committee on Professional Practice and Competitions — George E. Harney, Joseph H. McGuire, Walter B. Chambers.

Committee on Fine Arts Federation — Delegates: Walter Cook, G. L. Heins, A. W. Brunner. Alternates: William R. Mead, R. H. Hunt, William H. Russell.

CHICAGO ARCHITECTURAL CLUB.

At the annual meeting of the Chicago Architectural Club, held in the clubrooms, in the Art Institute, the following officers were elected:

President, Joseph C. Llewellyn; first vice-president, Robert C. Spencer, Jr.; second vice-president, Henry K. Holsman; secretary, Birch Burdette Long; treasurer, August C. Wilmanns. Ex-

ecutive Committee — Edgar S. Belden, Walter F. Kleinpell, and Max Mauch.

At the "Smoker" on October 16, the president announced that the program for the competition for the Illinois Chapter medal was much too elaborate for individuals to accomplish in the time given, and that the chairman of the committee had decided that the competition should be by the *projet* system, and the groups working on the competition should take the place of the regular classwork of the year.

A discussion, led by Mr. Holsman, upon "The Business Management of an Architect's Office," led to valuable discussion, with remarks by George R. Dean, H. B. Wheelock, Mr. Bates, of *The Architectural Review*, of Boston, and others.

BROOKLYN CHAPTER, A. I. A.

The Brooklyn Chapter of the American Institute of Architects held its annual meeting in the borough of Brooklyn, Saturday evening, September 23. Following the reading of reports of the various committees and routine work, the following officers were elected:

President, Isaac E. Ditmars; vice-president, J. M. Hewlett; treasurer, H. P. Fowler; secretary, A. G. Thomson.

Board of Directors — Messrs. Dickson, Berg, Quinby, Daus, Porter, Glover, Hull and Deuell.

Exhibition Committee — Messrs. Fowler, Hewlett and Griffith.

Current Work Committee — Messrs Quinby, Dickson and Porter.

Membership Committee — Messrs. Daus, Griffith and Weeks.

Professional Practice Committee — Messrs. Berg, Quinby and Hewlett.

Social Intercourse Committee — Messrs. Mott, Hull and John.

Delegates to the National Convention of Architects to be held at Pittsburg — Messrs. Porter and Berg.

NEW PUBLICATIONS.

MECHANICAL DRAFT. Edited by Walter B. Snow. Published by B. F. Sturtevant Company.

This work will be much more interesting to those engaged in steam engineering than to architects. Nevertheless there are some things in it which will be worth studying even by them. It opens by treating of combustion. There is not much that is new, but the treatment is very lucid. For a beginner who wishes to study such a matter, we know of nothing better. The book is principally intended to promote the use of fans for "forced draft" to fires under boilers, to burn waste, shavings, etc., and to render unnecessary large and high chimneys. It scarcely speaks of ventilation except with regard to stokeholes of steamships, the removal of deleterious substance produced in manufacturing, etc. It does not mention the subject of the ventilation of buildings as the architect understands the term. Fans for ventilation of mines have been used for a great many years, and fans have also been used in a comparatively few instances for the ventilation (and heating) of buildings, but such buildings were very large and important edifices. It is only of late years that fans, for purposes of ventilation, have been much used. The subject of ventilation (and heating) by fans is not as yet thoroughly understood, at least no publication has as yet been made fully illustrating their design, giving definite, clear and accurate information as to how they should be designed, so that even many steam engineers and others who are more or less familiar with such subjects do not possess a knowledge of how to design fans for the ventilation of buildings. We sincerely hope that some one will throw more light on the subject and thus deserve the thanks of the public at large and the architects in particular. This book, or catalogue, does the publishers much credit.

DETAILS OF BUILDING CONSTRUCTION. By Clarence A. Martin, Assistant Professor of Architecture, Cornell University, Boston. Massachusetts: Bates & Guild Company, 1899. Price $2.

This is a work on details of construction, principally of wood, for the interior and also exterior work of buildings. It is intended for students, and is of a similar character to other works for such purposes. It is made up of thirty-three plates, giving many details. There is nothing specially original given, but nevertheless there are many quite valuable details in it which will be of use to a student or beginner. In the preface it says, "the drawings have been carefully prepared after a practical experience and with the aid of one of the best libraries in this country, and supplemented by a large collection of working drawings from the offices of leading architects." This statement is very satisfactory, and indeed the drawings given are remarkably free from any impracticable methods of construction, but there is something more needed than copying detail drawings made in architects' offices. It is but a very little while ago that the writer overheard a conversation in an architect's office between a draftsman and a contractor for carpentry (each of whom was not less than forty years old) somewhat as follows: The draftsman was pointing out certain things in the detail drawings of exterior wooden finish, while the contractor was also examining the drawings. The draftsman said, "This is the way I have drawn it." The contractor replied by saying "Yes, I know that is the way you draftsmen draw that, but here is the way we do it," making a sketch considerably different from the way it was shown by the draftsman, and without exhibiting any appreciation of the unconscious humor involved. One who has compared the details of construction of wooden finish with the way the work is often executed at the mill knows that the execution sometimes differs considerably from the drawing thereof. Architectural draftsmen are apt to get into the habit of drawing details by rote, and continue to do so year after year. Men who make the drawings very often do not go near the work and never see the work at any time, so that there may be no connection between the draftsman and the inspector, although they are both employed by the same architect. Indeed, the inspectors themselves are very apt to pay little attention to such details and as to whether the work follows the drawings or not, so long as they deem it well done. These remarks apply to the putting together of the work, and not to exterior appearances thereof. Tongue and grooving, tenons, etc., are often an element of weakness. Thus a groove plowed in a plank reduces the thickness of the plank and forms a line of least resistance along which a split is apt to occur. They should not, therefore, be used unless absolutely needed. This is especially true of exterior work which may be exposed to the sun one hour and to the rain the next. It is often impracticable to examine details after they have been made and put together at the mill, and consequently if the work has been executed differently from the way it was drawn it is likely not to become known to the architect, for one can not usually pull frames, etc., to pieces in order to ascertain whether they are correct or not. The author speaks of "the device of lettering the notes on the drawings instead of representing them separately in the form of text, as if it was original with him." It is not common, but it is not original as the writer and others have used it for a generation past. Indeed, it is the very best way of doing. When the notes go on the drawing and the drawing goes to the workman he is apt to read the notes, see their application and understand what is intended far better than if these notes are put on a separate piece of paper, which, if he ever sees, he will probably not read, and if he did read them might not thoroughly understand them. We regard this as a decided improvement, and as one of the merits of the book. The young architect should speak to a workman in the way and the language that he can most readily understand. Constructive drawings should be so made that there is ample space left for notes. The drawings generally are very good, and there is little to be said about them other than that, though there are a few points where the writer might differ with the author. On Plate 3 there are some details of base courses given for frame cottages, one of which is marked "a very common and cheap base for clapboards." Another immediately to the right is marked "outside base." Now the writer should prefer the "cheap base" to the one marked "outside base," since the "outside base" has a tongue running up between the sheathing and the base clapboards which would be likely to split off at the root of the tongue. The base marked a "shingle base" is an excellent one. They are all good so far as shedding of water is concerned, a very important matter in a frame building, or, indeed, any building. Taken altogether the work is good, and is more practical than works of its kind usually are. We can conscientiously recommend it. JAMES R. WILLETT, Architect.

MOSAICS.

THE supervising architect for the Pan-American Exposition, of Buffalo, in 1901, will be H. S. Kissam, of New York city, who for some years past has been an associate and general manager with Ernest Flagg, of New York.

THE architects of Pittsburg have decided to organize and ask for legislation prohibiting any but legally licensed architects from submitting plans for buildings. George S. Orth, Thomas Boyd, J. Edward Keirn, T. D. Evans and S. F. Heckert will petition the court for a charter, and the organization will be made a Chapter of the American Institute of Architects.

THE entrance examinations for the Massachusetts Institute of Technology have been held this year at the following points: Albany, N. Y.; Boston, Mass.; Buffalo, N. Y.; Chicago, Ill.; Cincinnati, Ohio; Cleveland, Ohio; Concord, N. H.; Denver, Colo.; Detroit, Mich.; Exeter, N. H.; Indianapolis, Ind.; Kansas City, Mo.; Louisville, Ky.; Manlius, N. Y.; New York, N. Y.; Philadelphia, Pa.; Pittsburg, Pa; Portland, Me.; Poughkeepsie, N. Y.; St. Louis, Mo.; St. Paul, Minn.; Springfield, Mass.; and Washington, D. C. The total registration, 633, is 78 more than last year and the largest in the history of the Institute. Of these, 261 are preliminary applicants for admission in 1900. A continually increasing proportion of applicants divide their examinations between two successive years. Entrance examinations are also held in Boston in September.

IT is simply funny, says the Philadelphia *Press*, to those who look into Luzerne county's ways, to observe what sorry plights its officials get themselves into. Four years ago Architect E. E. Myers, of Detroit, Michigan, induced the Luzerne commissioners to sign a contract agreeing to give him $10,000 as half payment for his plans of a courthouse. They further very liberally stipulated in a document which the distinguished attorney, John T. Lenahan, says is one of the best-worded instruments formulated, that they would pay Mr. Myers five per cent on the cost of any courthouse built in Luzerne county. A few years ago the architect, with winning ways, knocked at the door of Luzerne county, and $10,000 in cash was paid him to go away. But he said he would come again, and suit was subsequently entered for the collection of the other $10,000. If, in addition to this, the taxpayers of Luzerne will also have to pay Mr. Myers five per cent on the half-million dollar courthouse that is soon to be erected, the grand

total that may go the way of Mr. Myers would be $45,000 — all for courthouse plans! Attorney Lenahan says the commissioners signed the agreement in behalf of the county, and the county will have to fulfill it. It's no small matter for Luzerne county to build a courthouse, that is evident.

"THEATER SANITATION; by William Paul Gerhard, C.E.," is the title of a paper read before the American Public Health Association at Ottawa, Canada, September 28, 1898. While as a whole the facts regarding sanitation given by Mr. Gerhard have become recognized and valuable, the subject of this paper is particularly important, as there is probably no class of buildings so thoroughly lacking in everything pertaining to sanitation as the American theater. In fact it seems as though, with the exception of a few modern theaters in large cities, the question of drainage and ventilation is never thought of in their construction, from the foul air of the auditorium to the "Black Hole of Calcutta" condition of things back of the curtain. In this short paper Mr. Gerhard has pointed out the immediate and imperative necessities; and if they should be incorporated into the building laws of every town (and it is in the town "opera house" the greatest lack of sanitation is found) the public which is responsible for the state of things would breathe purer air while witnessing a performance, and the innocent and as important occupants, those who cater to their entertainment, would gain in health and ability to withstand the ill health incident to much of the profession.

OUR ILLUSTRATIONS.

Building, Lamb & Rich, architects.

Residence of Ogden Mills, Staatsburg, New York.

Stable for James Hopkins, St. Louis, Missouri. John Stafford White, architect.

Front Elevation, La Rochelle Apartments, New York. Lamb & Rich, architects.

Public Library, Indianapolis, Indiana. Charles Insco Williams, architect, Dayton, Ohio.

Mausoleum for Gov. A. S. Bushnell, Springfield, Ohio. R. H. Robertson, architect, New York.

View from Lake, Beech Hill Cottage, Fox Point, Wisconsin. Summer Home of Elmer Grey, architect.

Stable for H. H. Rogers, Fairhaven, Massachusetts. Charles Brigham, architect, Boston. Exterior and Interior Views.

View of Stairway, Vandergrift. Residence, Pittsburg, Pennsylvania. Alden & Harlow, architects. View in Hall is also given.

Residence of H. H. Rogers, Fairhaven, Massachusetts. Charles Brigham, architect, Boston, Massachusetts. View in Staircase Hall is also shown.

Photogravure Plate: Salsbury Apartment Building, Chicago. Wilson & Marshall, architects.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Hotel, Rockford, Illinois. Charles S. Frost, architect.

Residence of C. E. Wilson, Chicago. Charles S. Frost, architect.

Detail View, Lower Stories, Chicago Musical College. S. S. Beman, architect.

Beech Hill Cottage, Fox Point, Wisconsin. Summer Home of Elmer Grey, architect. Two views are shown.

The Stewart Office Building, Chicago. D. H. Burnham & Co., architects. General View and View of Lower Stories are shown.

LEGAL NOTES.

CERTIFICATE MUST BE SIGNED BY ARCHITECT HIMSELF.

A building contract, on which the contractor sued to recover a balance which he alleged to be due him, provided that the owner should pay to the contractor the amount contracted to be paid at the time and in the manner therein specified, provided "the architect should certify in writing that all the work upon which the payment was to become due was done to his satisfaction." The complaint alleged that one Freeman was the architect, and that "the architect had certified that all the work upon the performance of which payments as aforesaid became due had been done to his satisfaction." Upon the trial, the plaintiff did not produce certificates signed by the architect himself showing that the work had been done to his satisfaction, but produced certificates signed "George A. Freeman, Jr., by W. Holman Smith," and they were received in evidence, against the defendant's objection. This, the first appellate division of the supreme court of New York holds, McEntyre against Tucker, 55 New York Supplement 153, was reversible error. It insists that, if, as contended, the provision in the contract that Freeman should certify to the completion of the work upon which payments depended had been waived or modified by the defendant, that fact should have been alleged, and that, on account of the plaintiff's failure to allege it in his complaint, these certificates were inadmissible in evidence.

NOT BOUND TO PAY FOR PLANS AND SPECIFICATIONS.

Gordon against Denton county is the title of an action brought to recover $3,325, alleged to be due the plaintiff for services as architect in drawing and preparing plans and specifications for a courthouse to cost, as estimated, $95,000. The suit was based upon an order entered on the minutes of the Commissioners' Court of said county, employing him as architect. Judgment was rendered for the defendant, and this the Court of Civil Appeals of Texas now affirms, 48 Southwestern Reporter, 737.

The order appointing the plaintiff as architect, the Court of Civil Appeals thinks, simply selected him for that position, but that no liability on the county attached by reason of that selection until he had performed the labor required; and it says that before it was performed, it seems, a more definite and specific contract was made in reference to payment. Continuing, the court says that, upon being informed of what the commissioners wanted, the architect was not ready to produce it then and there; so he proposed that if they would give him two weeks' time, and allow him to go back to his office, he would produce and bring to them a set of plans and specifications which would be satisfactory, or if he did not, then he would ask nothing for his services. They accepted this proposition, and adjourned for two weeks, with an order to reconvene for his benefit and to receive and consider his plans; and upon reassembling they found the plans not satisfactory in some particulars, and also, it seems, conceived and expressed distrust in him, and thereupon rescinded the order appointing him, and rejected his plans. This, the court thinks, they had a right to do, acting in good faith for what they conceived to be the best interests of their county.

In other words, the court says, the whole matter was in an executory or incomplete state. No specific contract had been made or agreed to concerning the plans and specifications, or the value of the architect's services; none that they would take what he produced, unless it was satisfactory to them. He undertook to make it so, or charge nothing, as the jury evidently believed. He failed to satisfy them, and, under his own proposition, he must be the loser.

On the other hand, the court says that the commissioners had no right to capriciously and without good cause reject his plans, notwithstanding he had agreed to charge nothing if they were not satisfactory; but, it adds, it is unable to say that their action was capricious.

WHEN ACTS OF ARCHITECT ARE NOT BINDING.

The provision in a building contract that the work shall be done under the supervision of the architect, and that his direction shall be final and binding and conclusive, the Court of Chancery Appeals of Tennessee holds, in Chandler against Wheeler, 49 Southwestern Reporter, 278, can apply only to an honest exercise of judgment and direction on the part of this architect and agent, and that a contractor can not avoid the loss and responsibility where it appears from the nature of the work done that if passed on favorably by the architect, he was grossly and plainly negligent in the performance of his duty toward his principal, or guilty of fraud and collusion.

OBITUARY.

EDWARD E. SCRIBNER.

Edward E. Scribner, secretary of the Builders' Club, of Chicago, died at the home of his daughter in St. Paul, Minnesota, on September 27, 1899. Mr. Scribner was born in Newark, New Jersey, in 1838, and his business life included connection with the clothing house of Pierson & Tichenor of that city, secretary of the Bridgeport Spring & Axle Company, of Bridgeport, Connecticut, removing to St. Paul, Minnesota, in 1868, and founding the roofing and cornice concern of Scribner & Crittenden and afterward the Scribner & Libbey Company; finally removing to Chicago as western manager of the Employers' Liability Insurance Company. It was as one of the organizers of the National Association of Builders and his connection with that organization that gave to Mr. Scribner that wide acquaintance and no small influence upon building affairs that has made his death a misfortune to the entire building fraternity of the United States. From the initial meeting of the association, through his service as its third president, and subsequently, until failing health compelled his retirement, Mr. Scribner was always an important factor in the council of its officers, through his intellectual strength and practical comprehension of all the problems that were discussed during those busy years. He possessed a refinement of temperament that attracted those with whom he came in contact, and to those with whom he labored he inspired an affectionate regard that held them in closest friendship until the end. While in St. Paul, Mr. Scribner was an active member of the local Builders' and Traders' Exchange and for some time its president. Upon the organization of the Builders' Club in Chicago its directory thought it extremely fortunate that it was able to secure the services of Mr. Scribner as secretary, which position he held until compelled to resign by his approaching illness. In accepting his resignation, the club expressed not only its regret and the high esteem in which he was held but gave tribute to the courteous and gentlemanly character of their most valued member. He brought into the councils of the National Association of Builders a conservative element and an unbiased judgment that was an influence rather felt than seen, which, like the character of the man, was a stimulus to high action and an enemy to all injustice or hasty action, his eye ever being fixed on the future while his hand guided the forces that formed the action of the present. Thus his loss to the club of which he was secretary is personal, and to the building interests at large general, but to each it is one that can hardly be replaced, and his memory will long live in the hearts of his associates.

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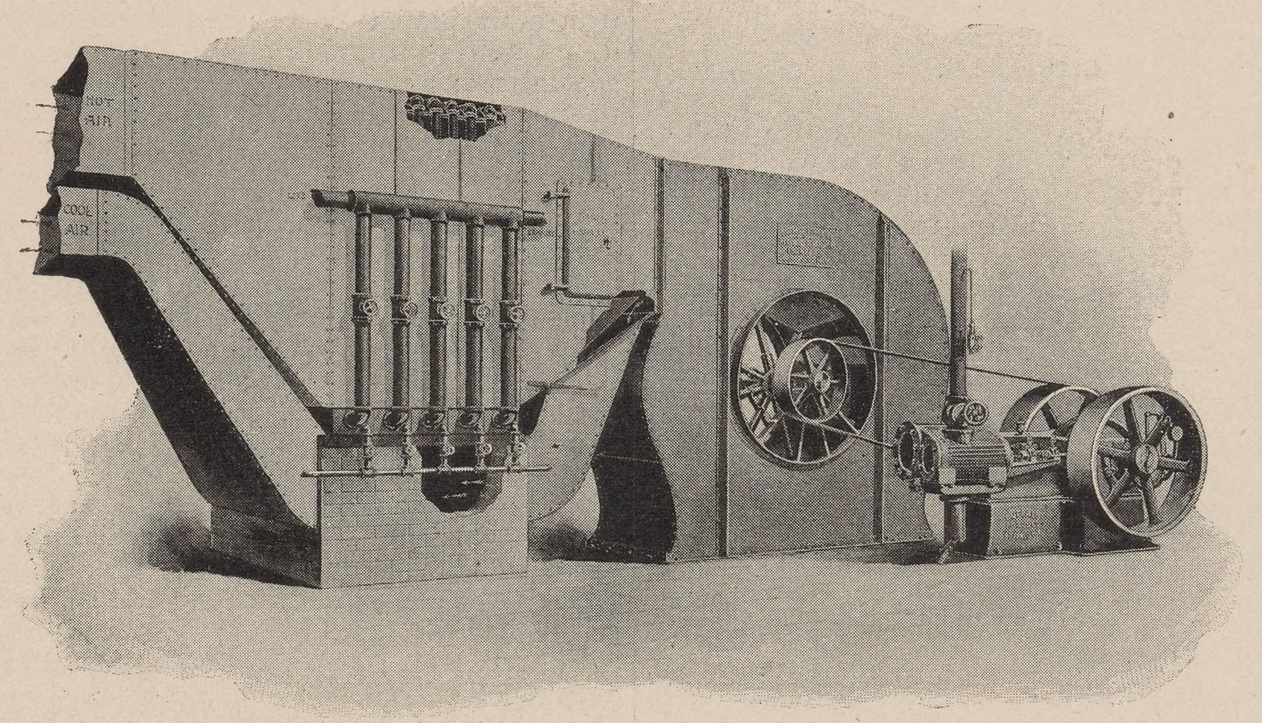

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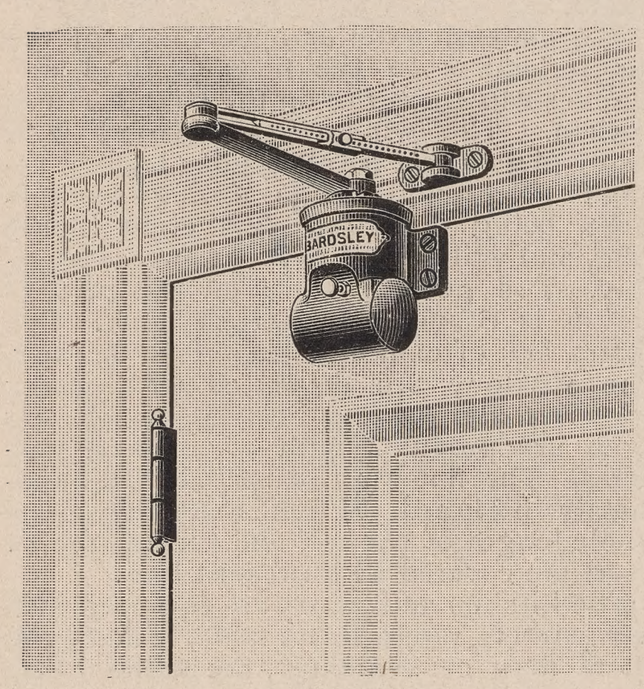

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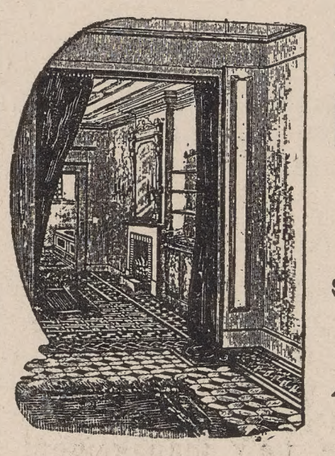

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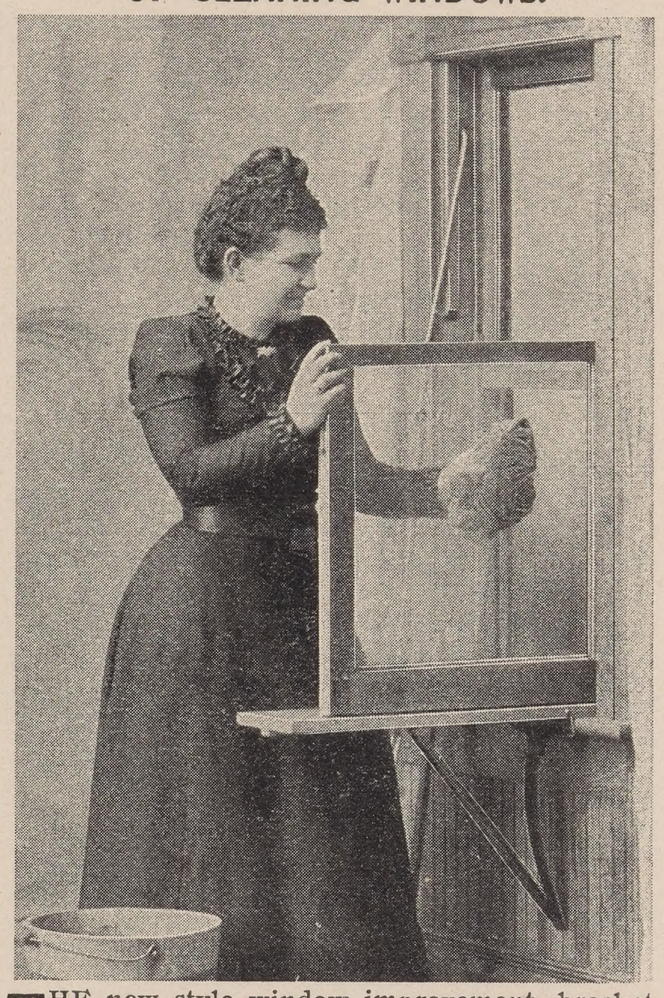

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Vol. XXXIV. ADVERTISERS' TRADE SUPPLEMENT. No. 3

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REQUESTS FOR CATALOGUES AND SAMPLES.

Those wishing catalogues and samples sent them by dealers in general may have their names inserted under this heading free of charge. The only recompense desired is that the dealers who send catalogues to these addresses give THE INLAND ARCHITECT due credit for business benefits that result.

ARTHUR J. WILLIAMS, Architect, Oklahoma City, Oklahoma.

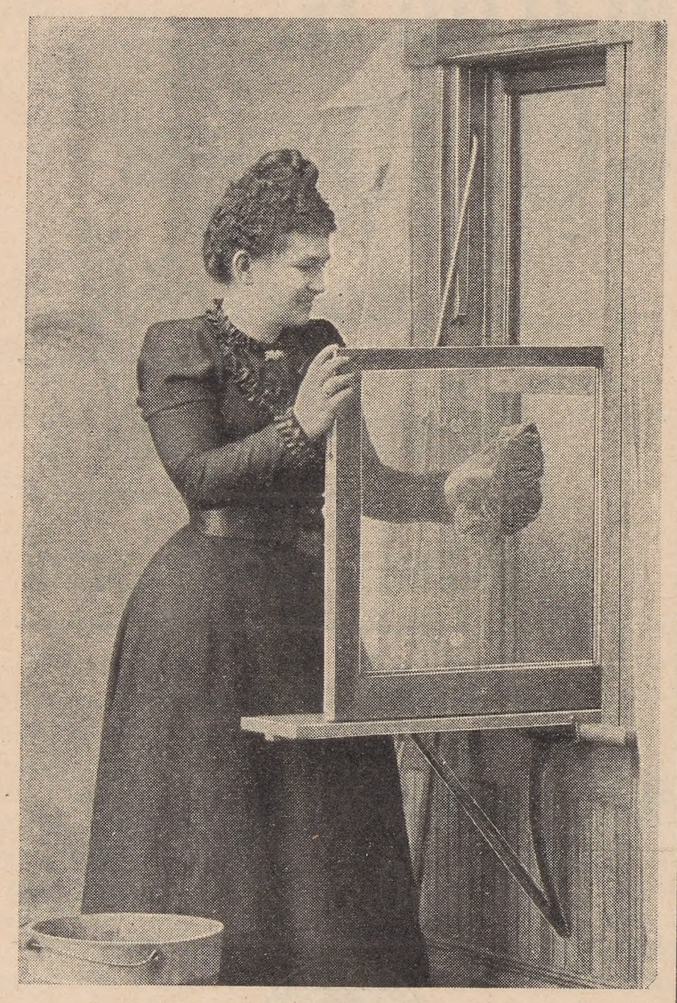
MORRISON H. VAIL, Architect, Unity building, Chicago, has opened a branch office at Dixon, Ill., and desires catalogues and samples.

MR. JOHN STAFFORD WHITE, who has been in charge of the draughting room of the St. Louis office of Messrs. Shepley, Rutan & Coolidge, for the past three years, announces that he has opened an office in the Chemical building for the practice of architecture, the rendering of architectural drawings in water color and pen and ink, and the making of special designs for furniture, gas fixtures, etc. He will be pleased to receive samples, etc., from the trade.

ARCHITECT, Box 307, Vicksburg, Mississippi, will be glad to receive catalogues of all classes of building materials.

WINDOW CLEANING—NO DANGER.

A window bracket and fixtures for easily handling a window from the interior has recently been put upon the market by Mr. J. I. Brown, formerly of Iowa, but now located at 159 La Salle street, Chicago. The



demand for something that shall make the washing of the exterior of windows in high buildings less hazardous is well recognized. In fact, there are many appliances calculated to cover this point now on the market. The trouble with most of them is that they can not well be utilized for buildings already constructed without great expense. Mr. Brown seems to have covered the essentials in this respect, and his device is so simple, inexpensive and easily adjusted that its favorable reception would seem to be assured. A working model can be seen at his office, or a good idea formed by consulting his advertisement elsewhere in this issue.

PREPARE FOR SNOW.

While perhaps it is not strictly proper to speak of fashions in architectural utilities, it is a fact that certain localities tend toward considerable uniformity in constructive methods, and the adoption of certain appliances. An instance of this tendency is seen in the wide general use in the East of the Folsom Patent Roof Snow Guards, manufactured by the Folsom Snow Guard Company, of Boston, Massachusetts. The leading architects in the East utilize this guard quite generally, and with very satisfactory results. In every pitch roof the need of something to prevent the accumulation of snow in the valleys is apparent. The claim made for this device is that it holds the snow where it falls, and is thus superior to a guard-rail. Architects and builders as a rule are very conservative, happily for those they serve, and thus it is that different localities have distinctive features in constructive design. The historic Faneuil Hall, recently reroofed, has been supplied with these guards, and it is perhaps not amiss to state that if anything better were at hand it would have been utilized. These guards are adapted for use on either shingled, slate or tile roofs, and many of the notable buildings in the East are equipped with them. It is suggested that, as winter is now almost at hand, the Western architects give the merits of this appliance a careful investigation.

BIG ORDER FROM BERLIN.

An unusually large cablegram order has just been received by the Buffalo Forge Company from the Deutsche Niles Werkzeugmaschinenfabrik, Berlin, Germany. It is for the heating and ventilation of the new works of the Berlin company, and is the most extensive foreign contract of this character placed the present season. The heating and ventilation of the Deutsche Niles works is worthy of special note, and some idea of the size of the machinery, together with the extent of the buildings, may be derived from the following data. The apparatus for the machine shop consists of two full housing duplex fans, each standing 180 inches tall. With these fans will be used 23,000 feet of Buffalo Fan System heating surface. The foundry heating and ventilating outfit consists of two full housing fans, each standing 140 inches tall. With these fans are used 10,000 feet of heater. If the pipe of the above two heaters were laid in single continuous lengths, the distance covered would be very nearly six miles of one-inch pipe. The Buffalo Forge Company has also received a cablegram from the Berlin Company for a complete equipment of machinery for its forge shop.

TRADE NOTES.

THE firm of Randolph & Clowes, of Waterbury, Connecticut, has been merged into the Randolph-Clowes corporation. A continuation of the well and favorably known business integrity of the late firm is assured under the new management. With an ample working capital managed by men of long and successful experience, it is safe to predict that patrons will secure prompt and satisfactory handling of orders. Mr. George H. Clowes, the former managing partner of the old firm, retires.

THE American Sidewalk Light Company, corner of Morgan and Ohio streets, Chicago, have been established in business for over thirty-five years, and have made a success in the double sense of satisfying their patrons and building up a thriving and prosperous business. During this lengthy period, as the necessity for improved appliances for use in sidewalks became manifest the firm realized it, and as a result has so extended its field of operations that there is nothing in this line which is not on hand. Sidewalk, floor and sky lights, vault lights, coal-hole covers and trap doors; ventilating traps, solid or with prismatic lights; cast-iron stair plates, corrugated fireproof iron doors and shutters, include a few of their specialties; and it is not too much to say that what the firm does not manufacture along this line finds no demand in the market.

THE Powers Regulator Company will install their system of automatic heat regulation in the following buildings: East High School, Cleveland, Ohio; Harmon High School, Cleveland, Ohio; Lincoln High School, Cleveland, Ohio; Lucas county jail and sheriff's residence, Toledo, Ohio; State Custodial building, Rome, N. Y.; Norristown High School, Norristown, N. J.; School No. 13, Davenport, Iowa; School, Odebolt, Iowa; School, Calumet avenue and Twenty-sixth street, Chicago; Swift & Co., general offices, Stock Yards, Chicago; Montgomery Ward Building, Chicago; Western High School, Detroit; Two Public Schools, Philadelphia, Pa.

GATES & RANDOLPH are doing an immense electrical business, having sold thirty odd complete electric plants during the past month. Realizing the extensive application of the electric motor carriage, they have also taken the agency of the Indiana Bicycle Company of Indianapolis, Indiana, who manufacture the "Waverly" automobiles in all styles. A number of these carriages will be on exhibition at the Street Railway Convention. This firm's electrical knowledge will come into good play in the sale of these vehicles.

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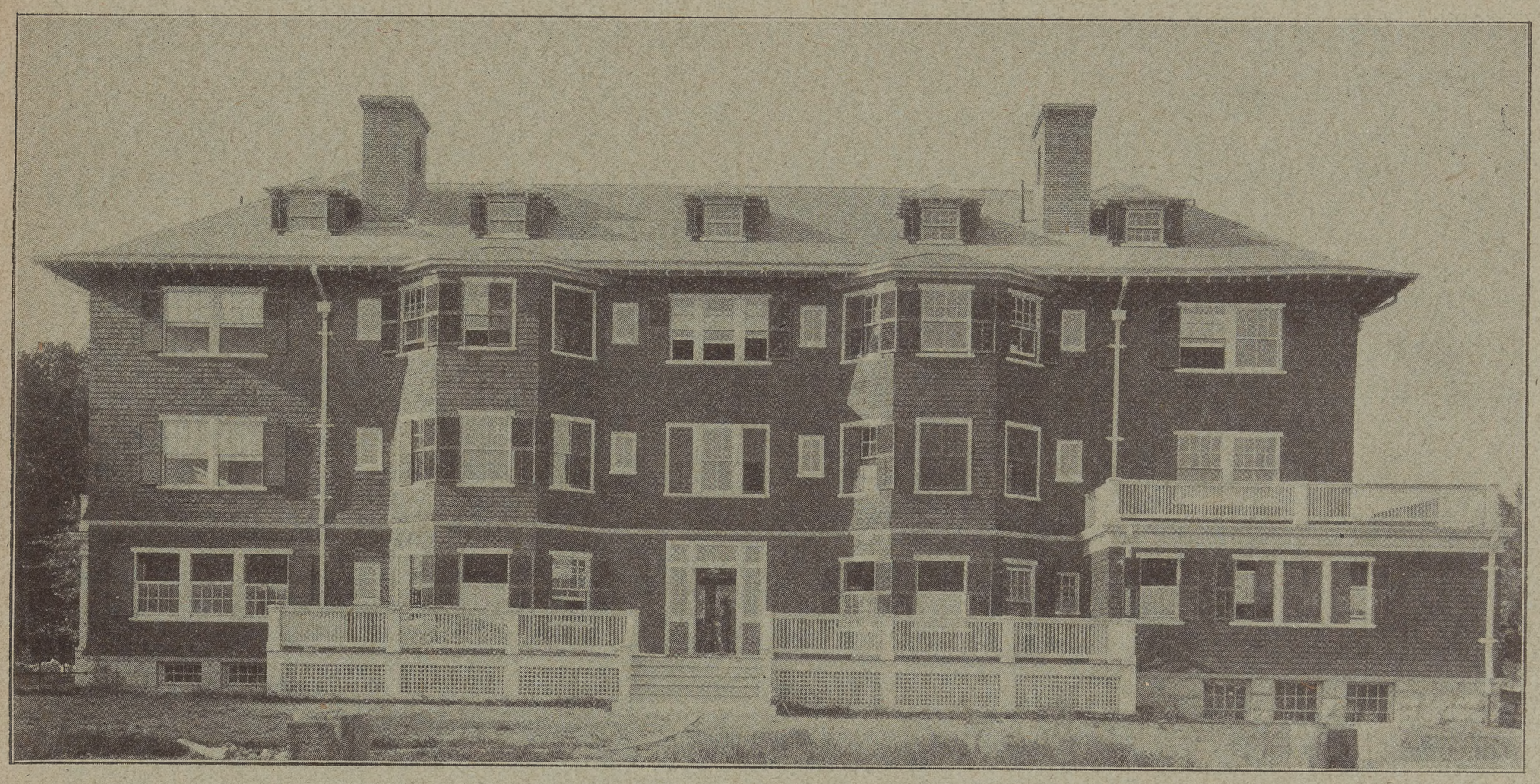

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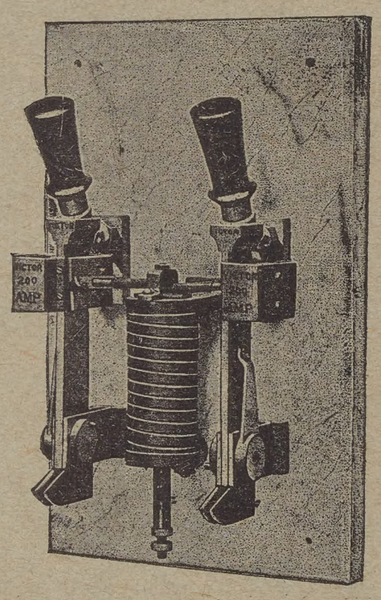

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